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इदम् तथा पुरुषं पुरस्ताज् ज्योतिः (ऋग् IV.51.1)

'This ever-recurring Light of the East'

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**KURUKSHETRA UNIVERSITY  
1994-95**

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## EDITORIAL

We are very happy as we put this fresh volume of 'Prācī-Jyoti' in the hands of scholars. No effort has been spared to make it more informative, impressive and punctual. Hope this volume, as usual, shall gain appreciation of scholars and prove to be indispensable as it embodies fresh information of the work being done in all the spheres of Sanskrit and Indology.

Our joy knows no bound while bringing out new issue of the Digest. Eagerness of scholars can be well imagined from so many letters received by our office inquiring the release of new issue. The next issue is following the foot-steps of the present one. It combines volumes XXX (1994) and XXXI (1995) and contains 529 abstracts of very important research papers, divided in fifteen Sections and published in reputed research Journals of Indology world over. It covers mainly : Ancient Indian—Culture, History, Society, Economy, Archaeology, Arts and Crafts, Epigraphy, Numismatics, Geography, Literature, Philosophy, Religion, Language and Grammar, Law, Polity, Administration and Positive Sciences etc. Topics of research degrees awarded or being promoted and projects short/long terms completed or being promoted at different Universities/Research Institutions are included. Critical Reviews of the latest publications received by PRĀCĪ-JYOTI office are also given.

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Our indebtedness to our Ex-Vice-Chancellor, Dr. M.L. Ranga is inexpressible in words. It is due to his keen interest and exemplary contribution to the development of Sanskrit and Indological Studies that Prācī-Jyoti published by this University is reaching your hands.

Prof. Hoshiar Singh, our acting Vice-Chancellor, a renowned scholar and administrator, is always desirous to help the scholarly ventures. We feel patronized and blessed to have him in this chair.

Prof. S.P. Verma, Dean, Faculty of Indic Studies, is always anxious for the all-round development of this Institute. His valuable suggestions have proved very beneficial. We heartily acknowledge his positive contribution and are very grateful to him.

We express our heart-felt gratitude to the University Grants Commission for subsidizing the publication cost of this Journal by providing financial assistance. We are also obliged to the institutions, subscribers and scholars for their hearty support and patronization of this publication.

We find no words to thank our worthy Registrar, Shri Vineet Garg, I.A.S., who really enjoys to help and has rendered all help with an open heart for this publication.

The members of the Editorial Advisory Board deserve no less thanks for their co-operation and time to time guidance in improving the standard of this journal.

This publication is the result of the joint efforts of our colleagues Prof. D.C. Jain, Dr. Shri Krishan Sharma and especially of Dr. Ranvir Singh, the Joint Editor, who is looking after its timely and flawless publication.

I would like to acknowledge personally the assistance rendered by my other colleagues — Dr. Sheela Bathla and Mr. Akshaya Kumar, Lecturers, Miss Gian Devi Gupta, our librarian, Mrs. Kamla Arora, proof reader and Dr. Brij Mohan Sharma, Manuscript Copyist. I appreciate all the members of the non-teaching staff specially Shri Yogender Saini, Superintendent, Mrs. Azad Wati Rana and Mr. Pawan Kumar Thakaral who handle the office work of Prāci-Jyoti.

I am also thankful to Shri M.K. Moudgil, Manager, Printing and Publications of our University, along with his staff for their co-operation and sincere efforts for bringing out this issue.

Aware we are of the visible lapses and lacunae. Apology is not and cannot be a remedy, but we will be more careful for ensuing volumes.

**INDU SHARMA**

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N.B. - \*Journals utilized for abridgement of this issue.

AA	Artibus Asiae, Ascona (Switzerland).	English
AAIHSR	Adhyayana-Anusandhāna Institute of Higher Studies and Research, Bapu Bazar, Jaipur.	Hindi
AArc.	Acta Archaeologica, Budapest.	English
*AB	Abhinandana-Bhāratī, Prof. Krishan Kant Handiqui Felicitation volume, Kamarupa Anusandhāna Samiti (Assam Research Society), Gauhati.	English
*ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona.	English
Adv.	Advent, Pondicherry.	English
AE	Annee Ephigraphique, Paris (France).	French
*AH	Aryan Heritage, Monthly Journal of DAVS, New Delhi-55.	English
AI	Ancient India, Bulletin of the Archaeological Survey of India, New Delhi.	English
AJ	Antiquaries Journal, London.	English
AJA	American Journal of Archaeology, America.	English
AJL	Ajasrā, Lucknow.	Sanskrit
AJP	Australian Journal of Philosophy.	English
Alo.	Ālocanā, Delhi.	Hindi
AM	Asia Major, London.	English
AMB	Astrological Magazine, Bangalore.	English
An.	Anthropologist, Delhi.	Bi-lingual
Ane.	Anekānt, Delhi.	Hindi
Ant.	Antiquity, Cambridge.	Bi-lingual
Anv.	Anvesāṇa, Research Journal of L.B. Shastri Kendriya Sanskrit Vidyāpeetha, New Delhi.	Hindi
Anvi.	Anvikṣā, Jadavpur University, Calcutta.	Bi-lingual
AO	Archiv Orientalni, Prague (Czechoslovakia).	Multi-lingual
AOB	Acta Orientalia, Budapest.	Bi-lingual
AOC	Acta Orientalia, Copenhagen.	English
AOM	Ars Orientals, Michigan Publications on East Asia, 104 Lane Hall. The University of	English

AORM	Michigan, Ann Arbor, Michigan –48109. Annals of Oriental Research, University of Madras, Madras.	Multi-lingual
AP	Aryan Path, Bombay.	English
APh.	Acta Philologica Scandinavia, Copenhagen.	English
APQ	American Philosophical Quarterly, Pennsylvania.	Bi-lingual
AQG	Assam Quarterly, Gauhati.	English
Ar. A	Arts Asiatique, Paris (France).	English
ARB	Asiatic Research Bulletin, Seoul (South Korea).	English
Arc.	Archaeology, New York.	English
Arc.J	Archaeological Journal, London.	English
As.B	Asian Studies, Bombay.	English
ASEB	Asiatische Studien Etudes Asiatiques, Bern (Switzerland).	Bi-lingual
ASK	Abhinava Surabhāratī, Kanpur.	Sanskrit
ASP	Asian Studies, Quezon City (Philippines).	English
As.R	Asian Review, London.	English
AUJR	Agra University Journal of Research, Agra..	Bi-lingual
AURJF	Avadh University Research Journal, Faculty of Arts, Faizabad.	Bi-lingual
BAHA	Bulletin of Ancient History and Archaeology, University of Saugar, Sagar.	Bi-lingual
BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondicherry.	English
BASI	Bulletin of Anthropological Survey of India, Calcutta.	English
BASOR	Bulletin of the American School of Oriental Research, Baltimore(U.S.A.).	English
BASPR	Bulletin of the American School of Pre-historic Research, Harvard.	English
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda.	English
BCGV	Bulletin of the Chunnilal Gandhi Vidya Bhavan, Surat.	Bi-lingual
BDAC	Bibliographia D' Archaeology Classica, Rome.	French
BDCRI	Bulletin of the Deccan College Research Institute, Poona.	Bi-lingual
BDHM	Bulletin of the Department of History of Medicine, Hyderabad.	English

<b>BEFEO</b>	Bulletin de L' Ecole Francaise D' Extreme Orient, Paris (France).	English
<b>Bha.</b>	Bhāratī, Varanasi.	English
<b>Bhm.</b>	Bhārata Maṇīśā, Varanasi.	English
<b>Bh.V</b>	Bhāratavarsh, Calcutta.	Bengali
<b>BIA</b>	Bulletin of the Institute of Archaeology, London.	English
<b>BI(E)S</b>	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi.	Bi-lingual
<b>BIHR</b>	Bulletin of the Institute of Historical Research, London.	Multi-lingual
<b>BIMB</b>	Boletim do Instituto Menezes Braganca, Bastora (Goa).	French
<b>*BISHM</b>	Bulletin of the Indian Society for History of Mathematics, University of Delhi -110007.	Bi-lingual
<b>BITC</b>	Bulletin of the Institute of Traditional Culture, Madras.	English
<b>BJ</b>	Bhavan's Journal, Bombay.	English
<b>BJA</b>	The British Journal of Aesthetics, London.	English
<b>BM</b>	Burlington Magazine, London.	English
<b>*BMA</b>	Bulletin of Museums and Archaeology in U.P. State, Lucknow.	English
<b>BMQ</b>	British Museum Quarterly, London	English
<b>BO</b>	Bibliotheca Orientalis, Leiden	Bi-lingual
<b>BOML</b>	Bulletin of the Government Oriental Manuscripts Library, Madras	Bi-lingual
<b>BP</b>	Bibliographie De La Philosophie, Paris (France).	Multi-lingual
<b>BPP</b>	Bengal – Past and Present, Calcutta.	English
<b>BPSC</b>	Bulletin of the Philological Society of Calcutta, Calcutta.	English
<b>BPWMB</b>	Bulletin of the Prince of Wales Museum of Western India, Bombay.	English
<b>BRA</b>	Bulletin Vanhet Rijksmuseum, Amsterdam (Netherlands).	Dutch
<b>Br.V</b>	Brahma-Vidyā, Adyar (Madras).	English
<b>BRMIC</b>	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta.	English
<b>BS</b>	Bhārtiya Sāhitya, Agra.	Hindi
<b>BSEI</b>	Bulletin De La Societe des Etudes Indo-chinoises, Saigon.	French

BSL	Bulletin de La Societe de Linguistic De Paris, Paris (France).	French
BSOAS	Bulletin of the School of Oriental and African Studies, London.	English
BSSS	Bhāratī-Śodha-Sāra-Saṅgraha, Jaipur.	Hindi
BTLV	Bijdragen Tot Detaal Land - En Volkenkund, The Hague(Netherlands).	Dutch
*BV	Bhāratīya Vidyā, Bombay	English
CAJ	Central Asiatic Journal, The Hague (Netherlands).	Bi-lingual
CASS	CASS Studies, Centre of Advanced Studies in Sanskrit, University of Poona, Poona.	English
CC	Chinese Culture, Taiwan, China.	English
CF	Cultural Forum, New Delhi.	English
Cons.	Conspectus, New Delhi.	English
CQ	China Quarterly, London.	English
CR	Culcutta Review, Calcutta.	English
CRB	Commentaar Van hugo de Groot op de Lex Romana Burgundio-num, Amesterdam (Netherlands).	Dutch
CSSH	Comparative Studies in Society and History, The Hague (Netherlands).	English
CT	Ceylon Today, Colombo	English
CUAHS	Calcutta University Department of Ancient Indian History & Culture, Souvenir, Calcutta.	English
Dhi	A Journal of Rare Buddhist Texts Research Project, Central Institute of Higher Tibetan Studies, Varanasi.	Multi-lingual
DI	Darshan International, Moradabad.	English
DT	Dārśanika, Traimāsika, Faridkot.	English
DUS	Dacca University Studies, Dacca.	English
EA	Eastern Anthropologist, Lucknow.	English
EACS	East Asian Culture Studies, Tokyo.	English
EH	Epiphanie des Heils, Zur Heilsgegewart in Indischer and christlicher religion, WIEN	Bi-lingual
EI	Epigraphia Indica, Delhi.	English
EO	Ethical Outlook, California	English
EPH.	Etudes Philosophiques, Paris (France).	English
Et.	Ethics, Chicago.	English
ETC	E.T.C., California (U.S.A.).	English

Eth.	Ethnos, Stockholm (Sweden).	English
EV	Ephigraphika Vostoka, Moscow.	Russian
*EW	East and West, Rome (Italy).	English
Exp.	Expedition, Philadelphia (U.S.A.)	English
FA	France- Asie- Asia, Tokyo.	Bi-lingual
FL	Folklore, Calcutta.	English
FMJ	Federation Museum Journal, Kuala Lampur (Malaysia).	English
GA	Gazette Des Beaux-Arts, Paris (France).	Bi-lingual
*GI	Glory of India, A quarterly Journal on Indology, Delhi.	English
Hib	The Hibbert, Journal, London.	English
HGST	Hiraga Genna riet Son Temps, Paris (France).	French
Hind.	Hindustānī Traimāsika, Allahabad.	Hindi
HJAS	Harvard Journal of Asiatic Studies, Harvard.	English
HR	History of Religion, Chicago (U.S.A.)	English
HS	Historickz, Sbornik, Prague.	Czech
*HSAJ	Haryana Sahitya Akademi, Journal of Indological Studies, Chandigarh.	Bi-lingual
HTR	Harvard Theological Review, Massachusetts (U.S.A.).	English
Hum.	Humanist, Ohio (U.S.A.).	English
IA	Indian Antiquary, Bombay.	English
IAC	Indo-Asian Culture, New Delhi.	English
IArc.	Indian Archives, New Delhi.	English
IAS	Indo-Asia, Stuttgart (W. Germany).	German
IC	Islamic Culture, Hyderabad.	English
*IH	Indian Horizons, New Delhi.	English
IHQ	Indian Historical Quarterly, Calcutta	English
II	Indo-Iranica, Calcutta.	Bi-lingual
III	Indo-Iranian Journal, The Hague (Netherlands).	Bi-lingual
IIIS	Indian Institute of Language Studies, Patiala.	English
*IJAPSA	Itihas, Journal of the Andhra Pradesh State Archives, Hyderabad-500007.	English
*IJDL	International Journal of Dravidian Linguistics, Kerala, Trivandrum-695001.	English
IJHS	Indian Journal of History of Science, New Delhi.	English
IJL	Indian Journal of Linguistics, Calcutta.	English

IJP	Indian Journal of Para-psychology, Jaipur.	English
IL	Indian Literature, New Delhi.	English
ILin.	Indian Linguistics, Poona.	English
IMB	Indian Museum Bulletin, Calcutta	English
IMR	Indian Museum Review, Delhi.	English
*Ind.	Indica, Calcutta.	English
Inq.	Inquiry, Oslo (Norway).	English
ION	Instituto Orientale de Napoli, Roma	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindaban	English
IPQ	International Philosophical Quarterly, New York.	English
*IPQP	Indian Philosophical Quarterly, Poona.	English
IQ	Indian Quarterly, Delhi.	English
IS	Indian Studies : Past and Present, Calcutta.	English
*IT	Indian Theosophist.	English
*JA	Journal Asiatique, Paris (France).	French
JAA	Journal of Archaeology in Andhra Pradesh.	English
JAAS	Journal of Asian and African Studies, Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo Gaikokugo Diagaku, 4, Nishigahara, Kita Ku, Tokyo 114.	Bi-lingual
JAHRS	Journal of the Andhra Historical Research Society, Hyderabad.	English
*JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta.	English
JAINS	The Journal of Academy, Indian Numismatics and Sigilography, Indore.	English
*JAnt/JSB	Jaina Antiquary/Jaina Siddhānta Bhāskara, Ārrāh (Bihar).	Bi-lingual
*JAOS/ JOAOS	Journal of the American Oriental Society, New Haven (U.S.A.).	English
JAP	Journal of Analytical Psychology, London.	English
JARS	Journal of the Assam Research Society, Gauhati.	English
JAS	Journal of the Asian Studies, Michigan (U.S.A.).	English
*JASB	Journal of the Asiatic Society, Bombay.	English
*JASC	Journal of the Asiatic Society, Calcutta.	English
JASOB	Journal of the Asiatic Society of Bangladesh, Dhaka.	English

JAU	Journal of the Annamalai University, Annamalainagar.	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay.	English
JBRS	Journal of the Burma Research Society, Rangoon.	English
JBRSP	Journal of the Bihar Research Society, Patna.	English
JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo.	English
JDHB	Journal of the Department of Humanities, University of Burdwan.	English
JEAS	Journal of the East Asiatic Studies, Manila (Philippines).	English
JESHO	Journal of the Economic and Social History of the Orient, Leiden.	English
JESI	Journal of the Epigraphical Society of India, Dharwar.	English
*JGJKSV	Journal of the Gaṅgānāth Jhā Kendriya Sanskrit Vidyāpeetha, Allahabad.	Multi- lingual
JGRS	Journal of the Gujarat Research Society, Bombay.	Bi-lingual
JH	Journal of History, Dept. of History, Jadavpur University, Calcutta.	English
JHR	Journal of Historical Research, Ranchi.	English
JHS	Journal of the Haryana Studies, Kurukshetra.	Bi-lingual
*JI	Journal of Itihāsa, State Archives, Govt. of Andhra Pradesh, Hyderabad.	English
JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan).	Bi-lingual
*JICPR	Journal of Indian Council of Philosophical Research, 14-AB Lal Bahadur Shastri Marg, Delhi- 110001.	English
*JICSLS	Journal of Institute for the Comprehensive Study of Lotus Sutra, Rissho University, Tokyo (Japan).	Bi-lingual
JIH	Journal of Indian History, Trivandrum.	English
JII	Jījñāsā : Journal of the History of Ideas and Culture, Jaipur.	English
JIMAI	Journal of Indian Museum Association of India, Bombay.	English
JIP	Journal of Indian Philosophy, Holland.	English

JJU	Journal of Jiwaji University, Gwalior.	Bi-lingual
*JJVB	Journal of the Jain Vishva Bhāratī, Ladnū.	Bi-lingual
JKer.U.	Journal of the Kerala University Oriental MSS. Library, Trivandrum.	Bi-lingual
JKS	Journal of Kerala Studies, University of Kerala, Trivandrum.	English
*JKU	Journal of the Karnatak University, Dharwar.	English
JMA	Journal of Music Academy, Madras.	English
JMBRAS	Journal of the Malaysian Branch of Royal Asiatic Society, London.	English
JMSB	Journal of the Maharaja Sayaji Rao University of Baroda, Baroda.	English
JNAA	Journal of the National Academy of Administration, Mussorie.	Bi-lingual
*JNAN	Jñānāmṛtam, Prof. A.C. Swami Felicitation Vol., Utkal University, Bhubaneshwar-751004.	Bi-lingual
*JNSI	Journal of Numismatic Society of India, Varanasi.	English
*JOIB	Journal of Oriental Institute, Baroda.	English
JORM	Journal of Oriental Research, Madras.	English
JP	Journal of Philosophy, New York.	English
JPHS	Journal of Pakistan Historical Society, Karachi.	English
JPR	Journal of Philosophical Review, New York.	English
JPS	Journal of Polynesian Society, Wellington (New Zealand).	English
JPSK	Journal of Philosophical Studies, Kyoto (Japan).	English
JR	Journal of Religion, Chicago.	English
JRAS	Journal of Royal Asiatic Society of Great Britain and Ireland, London.	English
JRCAS	Journal of Royal Central Asian Society, London.	English
JRS	Journal of Religious Studies, Guru Gobind Singh Department, Punjabi University, Ptlā.	English
JRU	Journal of Ranchi University, Ranchi.	English
JSAOU	The Journal of Sanskrit Academy, Osmania University, Hyderabad.	English
JSEAH	Journal of the South-East Asian History, Singapore.	English

JSNDT	Journal of the Shrimati Nathibai Damodar, Thachersey.	English
JSS	Journal of the Siam Society, Bangkok (Thailand).	English
JSSS	Journal of South Seas Society, Singapore.	Bi-lingual
JSU	Journal of the Shivaji University, Kolhapur.	English
JTS	Journal of Tamil Studies, Madras.	Multi-lingual
JTSL	Journal of Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras.	Multi-lingual
JUB	Journal of the University of Bombay, Bombay.	English
JUG	Journal of the University of Gauhati, Gauhati.	English
JUP	Journal of the University of Poona, Poona.	English
JWH	Journal of the World History, Paris.	English
JYI	Journal of the Yoga Institute, Bombay.	English
Kād.	Kādambinī, New Delhi.	Hindi
KHR	Karnataka Historical Review, Karnataka.	English
KJIRSA	Kosal Journal of the Indian Research Society of Avadh, Faizabad.	Bi-lingual
KK	Kāmpila Kalpa, Saugar University, Sagar.	Bi-lingual
KN	Kalā-Nidhi, Varanasi.	English
KNSAG	Koninklijk Nederlandsch Aadrijkskundig Genootschap, Amsterdam (Netherlands).	Dutch
KRIAC	Kalākusumāñjali, Reflection on Indian Art and Culture, Department of Museums, Gujarat State, Vadodra, India.	English
KS	Kant Studien, Kōln (Germany).	German
KSDP	Kratkie Soobshchemya O Dokladakh Polevikh Issledo-vaniykh Instituta Arkheologi, Moscow.	Russian
KSK	Kalā Saurabha, Kharragarh.	Bi-lingual
KSP	Kannada Sahitya Parishat Patrika, Bangalore.	Kannada
KURJ	Kurukshetra University Research Journal.	Bi-lingual
LD	Light of Dhamma, Rangoon.	English
LEW	Literature East and West, New Paltz (New York).	English
*LK	Lalita Kalā, New Delhi.	English
Lin.	Lingua, Amsterdam (Holland).	English
LSEWFAP	Le' Spraeck Ende Woerde-Boek De Frederick	French

LTP	De Moutman, Paris (France).	
Mad.	Less Études Philosophiqu.	French
Man	Madhyamā, Allahabad.	Hindi
Marg	Man, London.	English
MB	Marg, Bombay.	English
Mb.	Madhya Bhāratī, Jabalpur.	English
MBB	Madhya Bharati, Saugar University, Sagar.	Hindi
MBH	Museum Bulletin, Baroda.	English
MBo.	Maru Bhāratī, Pilani.	English
ME	Mahā Bodhi, Calcutta.	English
MFAB	The Mathematics Education and Research, Sewen (Bihar).	English
MFEA	Museum for Fine Arts Bulletin, Boston.	English
Mind	Museum for Eastern Antiquities, Stockholm (Sweden).	English
MI	Mind, Oxford (England).	English
MIOC	Man in India, Ranchi.	English
MIP	Memoirs of the Institute for Oriental Culture, Tokyo.	Bi-lingual
MO	Mother India, Pondicherry.	English
Mon.	Mysore, Orientalist, Mysore.	Bi-lingual
MM	Monist, Kalifornia.	English
MR	Metric Measures, Delhi.	English
MS	Modern Review, Calcutta.	English
MSP	Modern Schoolman, Missouri (U.S.A.).	English
MUI	Marāthi Saṁśodhana Patrikā, Bombay.	Bi-lingual
*MUJ	Majalla-i-Ulam-i-Islamiya, Aligarh.	Persian
MUJG	Marāthwādā University Journal, Aurangabad.	Bi-lingual
*MUSRJ	Magadh University Journal, Gaya.	English
Mus.	Meerut University Sanskrit Research Journal, Ghaziabad (U.P.).	Hindi
Mus. J.	Museum, Belgique (Belgium).	Multi-lingual
MW	Museum Journal, London.	English
Naim.	Muslim World, Hardford (U.S.A.).	English
Nat.	Naimiṣiyam, Puranic and Vedic Adhyayana evam Anusandhāna Sansthana, Naimishāranya, Sitapur.	Bi-lingual
Nātya	Nātya, New Delhi.	English

Nav.	Navabhārata, Prajñā Pāṭhaśālā Maṇḍala, Wai, District Satara, Maharashtra.	Marathi
NC	Numismatic Chronicle, London.	English
NCPA	National Centre for Performing Arts, Bombay House, Bombay.	English
ND	Numismatics Digest from Numismatic Society of Bombay.	English
NPP	Nāgarī Pracāriṇī Patrikā, Varanasi.	Hindi
NUJ	Nagpur University Journal, Nagpur.	Bi-lingual
NV	NV men, Leiden (Netherlands).	Bi-lingual
OA	Oriental Art, London.	Bi-lingual
OB	The Orient, Bombay.	English
OC	Oriental Culture, Tokyo (Japan).	Japanese
*OH	Our Heritage, Calcutta.	Bi-lingual
OHRJ	Orissa Historical Research Journal, Bhubaneshwar.	English
OLZ	Orientalische Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany).	German
Or.	Orientalia (New Series), Rome.	Multi- lingual
Orb.	Orbis, Louvain (Belgium).	Multi- lingual
Ori.	Oriens, Leiden (Netherlands).	Bi-lingual
OS	Orientalia Suecana, Uppasala (Sweden).	Multi- lingual
OT	Oriental Thought, Poona.	English
OW	Orient/West, Tokyo (Japan).	English
PAPS	Proceedings of the American Philosophical Society, Philadelphia.	English
Par.	Pārijātam, Sanskrit Monthly Journal from Prem Nagar, Kanpur.	Sanskrit
Paro.	Propakārī, Dayānanda Āśram, Kesarganj, Ajmer.	Multi- lingual
✉ PB	Prabuddha Bhārata, Calcutta.	English
PBP	Prajñā-Bhāratī, K.P. Jayaswal Research Institute, Patna.	Bi-lingual
Per.	Pesonalist, Los Angeles (U.S.A.).	English
PEW	Philosophy : East and West, Hawaii.	English
PH	Philosophy (Journal of the Royal Institute of Philosophy), London.	English

Ph.Q.	Philosophical Quarterly, Scotland.	English
Phr.	Phronesis, Assen (Netherlands).	English
PI	Psychis International, Muradabad.	English
PIM	Prace I Materialy, Lodzi (Poland).	English
PK	Prabuddha Karnatak, Mysore.	Kannada
PKVRJ	The Punjabrao Krishi Vidyapeetha Research Journal, Akola.	English
PO	Poona Orientalist, Poona.	English
PP	Parīṣad Patrikā, Patna.	Hindi
*PPB	Prāchya Pratibhā, Bhopal.	Bi-lingual
PPO	Past and Present, Oxford.	English
PQ	Pakistan Quarterly, Karachi.	English
PR	Philosophical Review, New York.	English
PRK	Purākalpa, Varanasi.	Hindi
Pra.	Prajñā, Varanasi.	Bi-lingual
Pre.	Preraṇā, Jodhpur.	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands).	Multi-lingual
PT	Puratattva, Bulletin of the Indian Archaeological Society, Delhi.	English
PUJ	Patna University Journal, Patna.	English
*PURB	Punjab University Research Bulletin (Arts), Chandigarh.	English
Pur.	Purāṇa, Varanasi.	Bi-lingual
QJMS	Quarterly Journal of Mythic Society, Bangalore.	English
*QRHS	Quarterly Review of Historical Studies, Calcutta.	English
Que.	Quest, Bombay.	English
RAA	Revue D' Assyriologie et D' Archaeologie Oriental, Paris (France).	French
RArc.	Revue Archæologique, Paris (France).	French
RB	Rajasthāna Bhāratī, Sadul Rājasthāni Research Institute, Bikaner (Rajasthan).	Hindi
RCAJ	Royal Central Asian Journal, London.	English
RD	Religious Digest, Talangana (Ceylon).	English
RDDO	Re'ertoire D' art et D' Archeologie, Paris (France).	French
RDSO	Rivista Degli Studi Orientali, Rome.	Bi-lingual
RHR	Revue de l' Historie des Religions, Paris.	French

RIB	Research Information Bulletin, Delhi.	English
RJ	Research Journal, Sardar Patel University, Vallabh Vidyanagar.	Multi-lingual
RJFA	Research Journal, Faculty of Arts, Banaras Hindu University, Banaras.	English
RJPS	Research Journal of Philosophy and Social Sciences, Meerut.	English
RK	Rehnema-ye Ketab, Tehran (Iran).	Persian
RL	Rūpa Lekhā, New Delhi.	English
Rm.	Rtam, Journal of Akhila Bhāratīya Sanskrit Parisad, Lucknow.	Sanskrit
RM	Review of Metaphysics, New Haven.	English
RO	Rocznik Orientalistyczny, Warszawa.	Multi-lingual
RRL	Revue Rumaine de Linguistique, Bucharest, Rumania.	Multi-lingual
RSBDL	Recherches Sur la Biographic Du Buddha Dans Les Sutrapitaka Et Les Vinayapitaka Anciens.	French
RUS	Rajasthan University Studies, Jaipur.	Bi-lingual
SAA	Soviet Anthropology and Archaeology, New York.	English
Sāg.	Sāgarikā, Saugar.	Sanskrit
Sam.	Samskṛti, New Delhi.	Hindi
Sams.	Saṁśodhaka, Dhulir (India).	Marathi
Sar.	Sarasvatī, Allahabad.	Hindi
SB	Śodha Bhāratī, Lucknow.	Bi-lingual
SBB	Sura Bhāratī, Baroda Sanskrit Mahāvidyālaya, Baroda.	Sanskrit
SE	Sovietskaya Ethnographia, Moscow.	Russian
SIE	Studies in Indian Epigraphy, Journal of the Epigraphical Society of India, Mysore.	English
SIJ	Sino-Indian Journal, Calcutta.	English
SJB	Studien zum Jainismus and Buddhismus (Gedenkschrift für Ludvig Alsdorf), Alt und Nou- Indische Studien, Seminar für Kultur und Geschichte Indiens Universität, Hamburg.	German
SJJ	Shree Jagannath Jyotish, Journal of Indology, Jagannath Sanskrit University, Puri.	English
Smb.	Sambodhi, Quarterly Journal of L.D. Institute	Multi-

	of Indology, Ahmedabad.	lingual
Smvid.	Saṁvid, Sanskr̄ta Traimāsikī, Bhāratīya Vidyā Bhawan, Bombay.	Sanskrit
Sn.	Saṅgīta Nāṭaka, New Delhi.	English
*Śod. Pat.	Śodha Patrikā, Udaipur	Hindi
*SORIB	Swādhyāya, Oriental Research Institute, Baroda.	Gujarati
SP	Sāhitya Patrikā, Dhaka.	Bengali
SPA	Sammelana Patrikā, Allahabad.	Hindi
SPP	Śāradā Piṭha Pradīpa, Dwarka.	Multi-lingual
SPr.	Sanskṛt Pratibhā, New Delhi.	Sanskrit
*SPRJ	Śodha-Prabhā : A Research Journal, Shri Lal Bahadur Shastri Kendriya Sanskrit Vidya Peetha, Shaheed Jeet Singh Marg, New Delhi.	Bi-lingual
*SRA	Sanskrit Raṅga Annual, Madras.	English
SS	Sarasvatī Suśamā, Sampūrṇānand Sanskrit University, Varanasi.	Sanskrit
SSP	Saṁskṛta Saṅgama, Poona.	Marathi
SSPC	Saṁskṛta Sāhitya Parīṣad, Calcutta.	Sanskrit
SV	Saṁskṛta Vimarśaḥ, Hoshiarpur.	Sanskrit
SWJA	South Western Journal of Anthropology, New Maxico.	English
TC	Tamil Culture, Madras.	English
TH	Thaquafatu'l-hind, New Delhi.	Arabic
Theo.	Theosophist, Madras.	English
Thom.	Thomist, Washington.	English
Trip.	Tripathagā, Lucknow.	Hindi
TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati.	Bi-lingual
UA	United Asia, Bombay.	English
UAS	University of Allahabad Studies, Allahabad.	English
UB	Uttara Bharati, Agra.	English
UJH	University Journal of History, Jabalpur.	English
UPHS	Journal of U.P. Historical Society, Lucknow	Bi-lingual
URSSH	University of Rajasthan Studies, Dept. of Sanskrit and Hindi, Jaipur.	Bi-lingual
*Van.	Vāṇijyotiḥ, Prof. S.R. Das Felicitation Volume, P.G. Department of Sanskrit, Utkal	English

VB	University, Bhubneshwar (Orissa).	
VBQ	Viśva Bhāratī Patrikā, Shāntiniketan.	Hindi
VCC	Vishvabhāratī Quarterly, Calcutta.	English
	Vivekananda : The Cosmic Conscience, Cuttack.	English
Ve.S	Veda Savitā, Veda Samsthāna, C-22, Rajori Garden, New Delhi- 10027.	Multi-lingual
Vid.	Vidyā, Ahmedabad.	Bi-lingual
Vik.J.	Vikram Journal, Ujjain.	Bi-lingual
*VIJ	Vishveshvaranand Indological Journal, Hoshiarpur.	English
VJ	Viśva Jyoti, Hoshiarpur.	Hindi
VK	Vedānta Kesarī, Madras.	English
VP	The Vedic Path : Quarterly Journal of Vedic, Indological and Scientific Research, Gurukul Kangri University, Haridwar.	English
*VS	Visva Saṃskṛtam, Hoshiarpur.	Sanskrit
*VUOJ	Venkateshwara University Oriental Journal, Tirupati.	Multi-lingual
VV	Vedavāñī, Bahalgarh, Sonipat, Haryana.	Multi-lingual
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay.	Bi-lingual
VW	Vedanta and the West, Hollywood (U.S.A).	English
WB	World Buddhism, Colombo (Ceylon).	English
WZDHB	Wissenschaftliche Zeitschrift Der Humboldt, Universitat zu Berlin.	German
WZKS	Wiener Zeitschrift für die Kunde Südasiens und Archiv für Indische Philosophie, Wien.	Multi-lingual
YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta.	English
YE	Young East, Tokyo (Japan).	English
YM	Yoga Mīmāṃsā, Lonavala, Poona.	English
ZCSO	Zpravy Ceskoslovenske Společnosti Orientalistické (Proceedings of the Czechoslovakia Oriental Society), Prague, Czechoslovakia.	Czech
ZDMG	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden (Germany).	German
ZE	Zeitschrift für Ethnologie, Braunschweig	German

ZSAK      W. Germany).  
Zeitschrift für Schweizerische Archaelogie  
und Kunstgeschichte, Basel (Switzerland).      German

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## I - ARCHAEOLOGY

1. Bamah, K.C.: -*Analytical Approach to Numismatic and Other Archaeological Findings of North East India.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 145-147.

Analytical study of the archaeological findings with modern instrumental techniques reveals many interesting results and has been widely undertaken throughout the globe. A thorough knowledge of the metallic composition of the ancient idols, coinage and other artifacts are useful from various aspects. Modern investigation reveals that items marked as bell metal are in fact heavily leaded bronze and items like spurs are in fact made of latter. The museum objects are considered as pieces of very high value. Analytical Techniques : Atomic Absorption, Spectrophotometry and X-ray Fluorescence analysis are so far found to be most suitable for studying elemental composition of the antiques, the non-destructive techniques, measurement of elements, dating of objects and coinage of North East India are discussed in this paper. —D.D.K.

2. Chakrabarti, Sanat Kumar : - *Kva Pārikṣitā Abhavan? (Where Pārikṣitās lived)?* (Sanskrit).

VII, XXIII, Pts. 1-2, 1985, pp. 67-70.

Attempts to enquire where Pārikṣitās lived historically. Examines the evidence of *Rāmāyaṇa* and *Mahābhārata*. Analyses with the help of archaeological excavations at the sites of Hastināpura, Ayodhyā and other relevant places. They queerly noticed the grey ware settlements at the lowest levels. The settlements appeared to have been washed away by a heavy flood caused by the Ganges. This flood incident is supported by literary evidence put forth by Purāṇas. Bhujū asked the whereabouts of Parīksita after the Gangetic floods. Parīksita under reference is not *Mahābhārata's* character, i.e. son's son of Arjuna. This is the reason perhaps flood incident does not find a place in *Mahābhārata*. Further similarity of a name does not make *Mahābhārata* earlier to *Rāmāyaṇa*. Further, we find in *Mahābhārata* a reference to king Bṛhadbala as 30th

descendent of Rāma taking part in the Kurukshetra war and died in the hand of Abhimanyu.

Concludes on the basis of the genealogy of Kuru race described in *Vishnu-Purāṇa*, the founder of the Kuru race is Parīkṣita, wherein son of Abhimanyu stands as 19th descendant of the same line. — N.K.S.

3. Ghosh, N.G.:—*The Distribution Pattern in a Megalithic Burial Field.*

JOIB, XXXVII, Nos. 1-2, 1987, pp. 157-162.

The ancient remains scattered within the jurisdiction of the village Satanikota, District Kurnol, (Andhra Pradesh) were intensively explored and partly excavated. The finds discovered range from the early Stone-age to the medieval period with intermittent breaks. Nearly one and a half km. to the east of the village on a rocky upland the megalithic tombs are noticed in an approximate area of 10 hectares. The land was waste and uncultivable during the megalithic period. The digging of the K.C. Canal in 1871 A.D. made the cultivation possible and to reclaim this land for agriculture purpose.

The survey of the megaliths and subsequently their plotting on a site plan, revealed that these are distributed in three distinct clusters and numbered as A. B. and C. have 10, 18 and 1 respectively megaliths. Thus the centres of the three clusters formed a triangle on a plan. Their typological classification is done on the basis of agricultural features and these have been elaborately discussed in this article. — D.D.K.

4. Gorakshkar, Sadashiv :—*Sopara :Abode of Buddha's Seven Supreme.*

JASB, LVI-LIX, 1981-84, pp. 17-34.

Aparānta or Ariake of Ptolemy is now accepted that the entire region of Konkan, i.e. the area between the Sahyādri and the sea was included in Aparānta and Śūrpāraka or Sopara was an important *tīrtha* and an important sea port and trading centre. The international crowd included Alexandrian Greeks, Romans, Parthians and Arabs. On 9th April, 1982, Bhagvanlal Indraji, excavated the stūpa at Sopara (Modern Nala Sopara). A little below the level of its plinth, almost thirteen feet below the level of its top, there was a brick chamber inside the centre of the stūpa. A stone relic casket having different antiquities was discovered.

The author has given Aśoka's contribution for Buddhism and seven Buddhas found at Sopara and other places in India. Due to influence of the *Thera's* preaching, the Yavana preacher converted a thousand *Kṣatriya* families to Buddhism. — D.D.K.

5. Handa, Devendra :- *An Interesting Clay Sealing from Sunet with So-called Kharosthī Legend.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 21-22.

The paper is based on the decipherment (by the author of this paper) of the legend on an interesting clay sealing collected from the site of Sunet by Swami Omanand Saraswati. The sealing in question is round in shape and bears the central device of an animal, which has been identified as a lion by Swamiji. The body and the long legs of the animal however do not resemble those of the lions. In between the legs of the animal is a fylfot (*svastika*). Above the animal is a small three letter legend regarded by Swamiji to be in the Kharosthī script. The letters are very clear and they do not resemble the Kharosthī letters. If, however, we turn the sealing upside down, these so-called Kharosthī letters become Brāhmī 'Cadasa'. Palaeographically the sealing may be placed in the second century B.C. The Prakrit legend *Cadasa* evidently stands for *Candrasya*, i.e. of Candra. Thus the sealing belongs to a commoner by the name of Candra. The svastika is an auspicious symbol and the significance of animal is only a matter of guess. —P.G.

6. Handa, Devendra & Satya Vrat :- *Some Religious Terracottas from Sugh.*

HSAJ, I, No. 1, 1986, pp. 88-99.

M.K. Dhavalikar, author of the title '*Masterpieces of Indian Terracottas*', has observed that the ancient Indian potter-artist had to cater to one and all, the prince and the pauper, the merchant and the priest, and to men and women from every strata of society. The Department of Archaeology and Museums, Haryana, has excavated some very interesting terracotta figurines from different places. Excavations at Sugh (1964-65) yielded a large number of terracotta human and animal figurines, which continue to be recovered from the site even now. These appear to be ranging from the Mauryan period to the Gupta times. They

represent a thematic variety also. Some religious figurines have been discussed in detail. There are : Mother Goddess, Rāma, Goddess Lakṣmī, Kinnarī or Aśvamukhi Yaksī, Bodhisattva, Deity on Crocodile, Hanumān, Durgā etc. — D.D.K.

7. Krishna, C. :- *Brahmanical Rock-Cut Caves at Mārā, District Sidhi, Madhya Pradesh, at a Glance.*

PPB, XIII, Nos. 1-2. 1985-87, pp. 48-56.

The author of this article has brought to light the Brahmanical rock-cut caves at Mārā, district Sidhi, Madhya Pradesh. Their date has been roughly estimated as the 1st century of the Christian era. General Cunningham had conducted survey of these caves earlier in 1874-76, but he had not made any detailed accounts of these caves. These rock-cuts are less ornamented structure than later caves. Like the rock-cuts of Mahābalipuram these caves can be roughly classified into three categories, i.e. (1) The Monolithic Temples; (2) Base-relief of elephant cave and Śivaphallus and (3) Row of caves excavated in the rocky ridge.

The earlier caves have plain walls, plain columns, roofs with sculptural panels and floral designs. These are grouped into four categories as : 1. *Rāvan Mādā*; 2. *Jagdaliyā Mādā*; 3. *Hanumān Mādā* and 4. *Vivāha Mādā*. The faithful reproduction of the monolithic temples and Vihāras recall the glory of Mahābalipuram group. They have been made by cutting the huge rock sections, into cave temples and clearing the architectural members from the original core of hill by blocking method.— D.D.K.

8. Margabandhu, C.:- *Houses of the Early Historic Period in North India : A New Evidence.*

JASB, LVI-LIX, 1981-84, pp. 227-234.

Many excavations have been conducted in North India which have revealed plans of houses with exposed walls in outline and the general layout of the township in disconnected details. Some larger excavations have been carried out at the early historical towns during the last few decades, which include to mention the notable sites Bhītā,

Hastināpura, Kauśāmbī, Pāṭaliputra and Taxilā. The availability of the places of occurrence of settlements go back to the 4th century B.C. to 6th century A.D. Models have been reported at Kauśāmbī, Rājgir, Sambhar and Sonkh, Gaṅgā valley, the Yamunā basin and plains bordering Arāvalī ranges. There are four types of the models, that have been visualised :

1. Houses with rectangular plan of smaller and medium dimensions with one or more entrances with sloping roof; 2. Circular small structure with an entrance to one side covered by sloping circular ceiling of bamboo and thatch; 3. Cluster of houses together enclosed by a clear-cut boundary wall and 4. Double storied house. All these types of buildings have been discussed in this paper. — D.D.K.

9. Momin, K.N.:—*Jaina Bronze Sculptures from Khambhāt Western India.*

PPB, XIII, Nos. 1-2, 1985-87, pp. 70-77.

Khambāt, a flourishing medieval port is situated in Khedā district of Gujarat state in Western India at the tip of the Gulf of Cambay. This is the place where river Mahi and Sābarmatī converge into the sea. Purāṇic traditions and legends attribute several names to Khambāt, but Britishers named it as Cambay. From 9th Century A.D. we get historical information in the form of material relics and in the records of early Arab merchants and travellers. It is rich in antiquities and in abundance of sculptures and architectural remains. In this paper, some of the bronze sculptures installed in various temples of Khambāt, have been described. They are from the temples of Cintāmani, Pārśvanātha, Vāsupūjya, Ādinātha etc. They are more or less like common houses but the sculptures are masterpieces of workmanship in Bronze. These are for different *Tīrthaikaras* which have been discussed with short notes in this paper. — D.D.K.

10. Mukherjee, Chhanda :—*Garuda on Coins and Seals of the Imperial Guptas.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 96-97.

In the Gupta period two trends were in vogue for depicting the figure of Garuda on Gupta coins and seals. Sometimes it appears as a bird

and sometimes as a half man and half bird. Garuda in human form is for converting him into a cult in the imitation of *Cakrapuruṣa* and *Gadādevī*. Allahabad inscription of Samudragupta refers to the personal seals of the Guptas bearing the Garuda emblem. The great devotees of Viṣṇu (*parama-bhāgavata*) by depicting the *vāhana* of their lord on their coins and seals glorified their own paramount position (*Parama-bhāttāraka*). The iconic description of Garuda partly corroborates the *Mahābhārata* according to which, Garuda, as on Gupta coins, has roundish eyes and flabby belly. The partly human representation finds greater corroboration in the description contained in two later south Indian texts, viz. *Silparatna* and *Sṛītattvanidhi*. — P.G.

11. Murti, D.B. :- *Numerical Taxonomy and Metrical Analysis of Mesoliths from Kapavaram, Lower Godavari Valley*.

Ind., XXII, No. 1, 1985, pp. 1-8.

Palaeolithic artefacts were first noticed in the Godavari valley about a century back (T. Oldham, 1868). Fossil remains of vertebrate fauna have also been reported from the valley a long time back (G.F. Pilgrim 1905). H.D. Sankalia, R.V. Joshi and others have brought out a sequence of cultures from palaeolithic to the historic times in the Godavari valley. In the lower Godavari valley more than a hundred pre-historic sites could be identified at the beginning of this century. They are situated along a number of small hill streams, which finally drain into the Godavari. The typological and metrical details of the mesolithic artefacts, a sample from Kapavaram has been chosen and studied. It is a small village on the right-bank of Baineru, a tributary to the Godavari of the West Godavari district of Andhra Pradesh. The artefact bearing horizon is the top of red earth located at about 150m due east of the village at a height of 10m from the bed of the stream. The magnitudes at which identifiable tool types occur are much lower than those for other by-products and debitage. Indicate that most of the fabricated tools have been removed by their makers and users leaving the blanks and waste in site.

The nature of industry, its metrical analysis and five charts elucidating statistical analysis of the artefacts have been furnished in this

monograph. The date of this industry has been discussed in the paper as 4000 B.C.— D.D.K.

12. Naseem, Mohd. :- *Dwelling Pits from the Neolithic Cultures of Kashmir Valley, the Swat Valley and Tibet.*

PPB, XIII, Nos. 1-2, 1985-87, pp. 20-30.

The dwelling pits are contemporary to those of the Swat Valley, Tibet, China and USSR and have been dated to century 5000 to 4000 B.C.

Two Neolithic sites, Burzahom and Gurfkral have been excavated in the Kashmir Valley. Burzahom is situated in the district of Srinagar near the Dal Lake. The site was first explored by De Terra and Peterson in 1935. The site was re-excavated by the Archaeological Survey of India from 1968 to 1969. The cultural deposit of Burzahom has been divided into 4 phases- Neolithic etc. Similarly, Gurfkral (Distt. Pulwama), has been divided into three periods. The dwelling pits at different places in the valley have been discussed. — D.D.K.

13. Nawani, N.P.:—*A Study of the Svastika on Ancient Indian Potsherds.*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 97-108.

*Svastika*, one of the important religious motifs of ancient Indian culture depicted on the coins, seals, sealing and potsherds. stands generally for one's well-being or good luck. It is a mystical diagram with four arms either in clockwise or anti-clockwise direction. The findings of proto-historic and historic potsherds bearing *svastika*, made by ancient potter artists and used by common folk, have been unearthed from different parts of India and are indicative of its wide popularity not only in India but also in other ancient civilisations of the world. — Author.

14. Singh, Purusottam :—*The Neolithic of Kashmir : An Appraisal.*

JOIB, XXXIV, Nos. 3-4, 1985, pp. 249-252.

In the present paper the author has discussed the subsistence pattern of the Neolithic folk of Kashmir. Evidence regarding the

subsistence pattern of the Kashmir Neolithic comes less from Burzahom and more from the recently excavated site of Gufkral (District Pulwama). The presence of grindstones in almost every house indicates the presence of cereals in their diet. Animal bones from the kitchen middens suggest that hunting and fishing were practised. Remains of pigs, wagner, nilgai and domestic sheep had been found in Period I. Period II has yielded bones of dog, sheep, goat, humped cattle and buffalo- all of the domesticated variety. Excavations at Gufkral have yielded an aceramic stage of Neolithic culture. Several sites in Western Asia, Aq Kupruk in Afghanistan, Mehrgarh in Baluchistan have an aceramic complex followed by a ceramic complex. — D.D.K.

**15. Srivastava, V.C.: -Ecology, Technology and Socio-Cultural Change in the Middle Palaeolithic Afghanistan.**

JOIB, XXXVII, Nos. 1-2, 1987, pp. 143-152.

Afghanistan which was an 'archaeological blank' till forties has emerged as an extremely valuable archaeological source, for the reconstruction of an outline of the prehistoric map, during the last three decades. From the possibility of making a preliminary inventory in 1973, the historians realised in 1970 that prehistoric record in Afghanistan holds new problems as well as answers to old questions and they asserted in 1978 that for the first time there is more cheese than holes.

Afghanistan appears to have witnessed significant changes in the ecology, technology and the socio-cultural system during the middle palaeolithic period, which had repercussions on the subsequent development of culture in Afghanistan. The interaction between man and environment, the development in technology and the consequent socio-cultural transformations in the middle palaeolithic Afghanistan have been discussed here. — D.D.K.

**16. Tiwari, Rakesh: -Ahirana Paliyā Sultanpura ke Purāvāsesa (Antiquities of Ahirana Paliyā, Sultanpur). (Hindi).**

BMA, XXXVIII, 1986, pp. 37-44.

Recently some villagers were renovating a well near a hillock in a petty village known as Ahirana Paliyā near Sultanpur in Lucknow district.

A big icon was found at that spot and people installed it under a *neem* tree and named it as *Bajraṅgabali* and began to worship it. After sometime some new icons were excavated from that place and people constructed a new temple and placed all the images in it. Some mutilated figures were located behind the temple scattered at many places. The main figure was 1.80 metre high carved on a stone slab. It is unique two handed, deity having crown, *kūṇḍalas* etc. There are some other figures near this main figure. These are considered to be the four important Vedic figures, viz. Brahmā, Āditya, Śiva and Nārāyaṇa and these have been discussed in detail in this article. — D.D.K.

17. Tiwari, Rakesh &:- *Hulāsakherā Utkhanana 1983-84.* (*Hulāsakherā Srivastava, Rakesh (Excavations 1983-84). (Hindi).*) BMA, XXXV-XXXVI, 1985, pp. 59-64.

Hulāsakherā, situated in Lucknow district, is an important archaeological site where a trial trench was excavated in 1978-79. It yielded archaeological remains ranging from 700 B.C. to 700 A.D. In this paper the results of excavations conducted by the Department of Archaeology, U.P. in 1983-84 are discussed. — B.K.K.

18. Trivedi, C.B. :- *Excavations at Nadner, 1986-87.*  
PPB, XIII, Nos. 1-2, 1985-87, pp. 10-19.

Nadner, identified by the excavator with Nandinagara located on the northern bank of Narmadā. It is situated 100 km. S.E. from Bhopal. The site selected was a mound on the bank of Narmadā to the west of Nadner since its discovery by the author in 1971, the mound has suffered much from human vandalism, resulting into unauthorised, digging by the brick-robbers, coin collectors etc. The aim of these excavations was to provide training in field of archaeology to the students of Ancient Indian History, Culture and Archaeology and to unfold cultural sequence of a different period which has been classified into 6 periods from upper Palaeolithic-Mesolithic age to 1250 A.D. Articles discovered have been discussed in this paper. — D.D.K.

## II- ARTS AND CRAFTS

19. Aggarwal, Ratan Chandra :-*Rājya Saṅgrahālaya, Lucknow kī Mahattavapūrṇa Vārāhī Pratimā (An Important Figure of Vārāhī at State Museum, Lucknow).* (Hindi).

BMA, XXXV-XXXVI, 1985, pp. 7-10.

The vehicle of almost all the ancient figures of goddess *Vārāhī* is the *Mahiṣa*. An image of this goddess of the 19th century has been found at Antrā near Śahadola in Madhya Pradesh. It is seated on an *āsana* rested on its usual vehicle the *Mahiṣa*, and her name is engraved as *Śrī Vārāhī*. Another category of images of this goddess have been depicted as *pretāśanā*. Such images were found in *Jagannātha mandira* of Ābu mountain in Rajasthan, which are now in the State Museum, Lucknow.

A large number of such images have been preserved in the State Museum, Lucknow which are considered to be the family of *Saptamātrikā* and have remained away from the penetrating eyes of the research scholars, hence no published work is available on these images. — D.D.K.

20. Agnihotri, Prabhu Dayal :- *The Contribution of King Bhoja to the Art and Science of Iconography.*

HSAJ, I, No. 1, 1986, pp. 1-12.

The anthropomorphic descriptions of Gods are found in the Vedic Samhitās and in some cases even a definite form is attributed to a particular God. Image-worship was not in vogue during the Vedic Period and the texts of iconography originated after that period and not earlier than fourth century B.C., when image worship had become popular with common people. Patañjali has described different types of images i.e. *Ārcas*, *Pratikṛitis*, *Prasāda* etc. *Gṛhya-sūtras* of Manu, *Baudhāyana*, *Āśvalāyana* etc. contain many such references. *Arthaśāstra* of Kauṭilya has mentioned great authorities on *Śilpa*, *Prasāda* and decorative paintings, but *Samarāṅgana-sūtradhāra* of king Bhoja of Dhārā (11th century) is a comprehensive volume on architecture and iconography. It

has 83 *adhyāyas*. It contains well-planned cities, palaces, temples, educational institutions, hospitals, lakes, ponds, pavilions etc.

The last ten chapters are given to painting and iconography. The work is unparalleled in Indological texts. — D.D.K.

21. Arya, Maya Rani :- *Mālavā kī Paramāra Kālīna Sañjukta Pratimāen*  
(*Intertwined Paramāra Images of Mālavā*). (Hindi).

Śod. Pat., XXXIV, Pt. 1, 1983, pp. 66-69.

During the regime of Paramāra kings, besides Śaiva and Vaiṣṇava images some coalesced idols were prepared in Mālavā. A statue having two to six images juxtaposed to it were termed as mixed or intertwined together. Different varieties of images have been located in that area such as Trimūrti, Harihara, Sūrya-hari-hara etc. The Trimūrti, consists of Lord Śiva, Brahmā and Viṣṇu on both sides was known as Śaiva-Trimūrti and an image having Viṣṇu in the middle was termed as Viṣṇu-trimūrti. Śaiva-trimūrtis were generally found at Ujjain, Nemavar and Jharanda while Viṣṇu-trimūrtis were generally found at Ujjain, Nemavar and Jharanda while Viṣṇu-trimūrtis were available at different parts of Mālavā. Images of different other gods have been discussed in this paper. — D.D.K.

22. Asher, F.M. :- *Sculptures from Rajaona, Valgudar and Jaynagar. Evidence for an Urban Center.*

EW, XXXVI, Nos. 1-3, 1986, pp. 227-246.

Three villages that have yielded a large number of sculptures of Pāla and Gupta period are : Rajaona, Valgudar and Jaynagar without clearly defined boundaries once formed part of a very important urban centre having paths. The old Gaṅgā and Kiul join here. It was conceived as a *tīrtha*. Patna, Mokameh, Sheikhpura are the important towns near it. The urban centre doubtless was ancient Krimila. The Chinese pilgrims Fa-hien and Hasuan-tsang had visited this holy place. Possibly best known and earliest among the surviving remains of the area are the temple *mandala* pillars, now in the Indian Museum, Calcutta. Excavations at the site by the residents of Rajaon have yielded a large

number of sculptures- Lakuliśa receiving *abhiṣeka* from Brahmā and Śiva, Śiva receiving Gaṅgā, Śiva and Pārvatī, two *Rāmāyaṇa* panels, Sugrīva's court, Rāvaṇa's court, Hanumān's troops etc. The changes in the names of old towns during the 12th century by the Muslim invasions have been related in this article. — D.D.K.

23. Bhattacharya, D.C. :- *New Materials for the Study of Buddhist Iconography*.

JASB, LVI-LIX, 1981-84, pp. 94-103.

Abhayakāragupta, the renowned scholar of Tāntric Buddhism, flourished during the period of Rāmpāla (1084-1130 A.D.) of the Pāla dynasty of Eastern India. He is the author of several treatises on Tāntric Buddhist rituals, of which the most celebrated is the *Niśpannayogāvalī*, an important source book for the study of Buddhist iconography. It Contains the description of 26 *mandalas* in all their possible details. *Vajrāvalītantra* is another important work by the same author, which describes, though sometimes briefly, a number of *mandalas*. Its prime object, as defined in its introduction seems to be discussed briefly the rules and systems pertaining to the *mandalas*. But significantly it deals with numerous other topics pertinent to Tāntric Buddhist worship and rituals. Apart from the above, the *Vajrāvalī* contains the description of 36 *mandalas*.— D.D.K.

24. Bilimoria, Purushottam :- *Nāṭarāja (King of Dance), Viṣṇu and the Gods (A Case-study in Hindu Symbolism)*.

JOIB, XXXIV, Nos. 3-4, 1985, pp. 161-171.

Nāṭarāja, the lord of the dance is one of the most profound and remarkable symbols in the Hindu pantheon. The symbolism is at once a magnificent piece of aesthetic creation and a language of 'revolution', embodying a deep meaning that appears verbal formulation. In Hindu folk-tradition one popular myth is that of the *trimūrti* or tri-deity or rather three forms of the same God. Each god was delegated to carry out specific tasks in the making and running of the cosmos. The Brahmā was responsible for the construction or creation of the world. Viṣṇu, the second god in the tri-deity, was responsible for maintaining an order in

the cosmos. Śiva, the god of dissolution, who withdraws the energies, life and stuff of the world periodically in order to pave the way for a creation afresh. Actually, Śiva, the cosmic dancer is responsible for the evolution, maintenance and dissolution of the world, nature and its creatures. Thus through the symbolism of dance, a God is depicted as fulfilling all the functions and aspects of the various gods in the extended pantheon of Hinduism.—D.D.K.

25. Chakraborti, Uma :- *Jātaka Stories in Bengal Terracottas*.

PPB, XIII, Nos. 1-2, 1985-87, pp.88-95.

Buddhist eschatology is more or less the same as that of Hinduism, i.e. man after the death of his present body, has to assume another body in accordance with his deeds in the present life. Lord Buddha is believed to have passed through innumerable existences as man, beast, parrot, peacock, donkey, monkey and many other lower animals persistently qualifying himself for the attainment of Buddhahood by the greatest acquisitions of virtues. The *Jātaka* stories in Pāli, centering round these previous births of Gautama, have been depicted in the early terracotta art of Bengal. During the reign of Brahmadatta in Banaras *Bodhisatta* was born as a monkey whose heart was required by a female crocodile. This episode of the *Vānarindra Jātaka* is retold in the *Vānara Jātaka*. Similarly different stories from some other *Jātakas* have been related in this paper. The realm of ideas and imagination blossomed into full flowering in the terracotta art of Bengal.—D.D.K.

26. Chatterji, Bhaskar :- *Drama in Bengal's Currency System*.

JNSI, XLIX, Pts. 1-2, 1987, pp.90-92.

See Under Sec. IV.

27. Desai, Devangana :- *Sopara : Pandit Bhagvanlal Inderaji and After*.

JASB, LVI-LIX, 1981-84, pp. 7-16.

The Asiatic Society of Bombay possesses a precious group of Buddhist bronzes representing the seven Buddhas and Maitreya, the future Buddha. The eight bronzes were found in 1882 by Pandit Bhagvanlal Inderaji in the relic stone coffer from the stūpa at Sopara, in

Thana Distt. 48kms.north of Bombay. The mound of Sopara was locally known as "Buruda Rājāchā Killā" or the fort of the basket maker king. Sopara was ancient Śūparaka or Sopāraka mentioned in the *Mahāvīra*, *Divyāvadāna*, *Mahābhārata*, *Śrīpacarita* and other Buddhist, Brahmanical and Jaina texts, as in the inscriptions of the Western Indian caves. Sopara was known to Ptolemy and a large number of Arab and Persian travellers such as Macudi Ibn Haukal, Al Biruni and others.

A detailed account of the seven Buddhas and later excavations at this place have been discussed in this paper. —D.D.K.

28. Desai, Kalpana & :- *An Illustrated Aṣṭasāhasrikā Prajñāpāramitā*  
Sadashiv Gorakshakar                   Ms. From Bihar.

JASB, LVI-LIX, 1981-84, pp. 66-68.

See Under Sec. XII-A.

29. Dhaky, M.A. :- "Musical Instruments" in *Nirgrantha Canonical Literature*.

IT, LXXXII, Nos. 10-11, 1985, pp. 65-71.

The early Nirgrantha attitude looked upon music as a forbidden enjoyment and prescribed atonement for indulging in it. While injunctions against music, the texts relate how music is otherwise a mean of enjoyment in life. The only *Nirgranthāgama* to reveal the foundational elements of Indian Music is the *Anuyogadvārasūtra* (c. early 5th century A.D.). The *Ācarāṅgasūtra*, Skandha II lists a few musical instruments, so also is done by the *Niśīthasūtra* (c. 1st and 2nd century A.D.), the *Vyākyāprajñapti* (4th century A.D.), and the *Anupapātikasūtra* (before c. 4th century A.D.). The exegetical literature also explains some musical instruments. The references relate some musical instruments, which are now obsolete and about which commentators also were apparently ignorant. Such instruments are briefed taking clue from the commentators.

A detailed study of such information vis-à-vis texts on music on one hand and depictions in ancient carvings on the other deserve a further study. —S.M.M.

30. Dhal, U.N. :- *A Note on the Iconography of Harihar in the Purāṇas.*

JNAN, 1985, pp. 137-142.

Some images have composite forms. In such images two or more deities are combined to form one. They are variously called *Miśramūrti*, *Yugmamūrti* or *Yāmalamūrti*, *Saṅghātamūrti* etc. for example Harihara, Haribrahmā, Mārtandabhairava, Śivarāma, Ardhanārīśvara, Ardhalakṣmīhari, Vāsudevakamalā etc.

In some Purāṇic works Śiva is pictured as Gaurī-Śiva, i.e. Śiva as Ardhanārīśvara, where the right portion is Śiva and the left is Pārvatī. This model of conjugal inseparability, the most important representation of the idea of the Androgynous primeval being *Ardhanārīśvara* 'the Lord who is half female and half male' has been rightly stressed at. It appears to be the result of the development of the Upaniṣadic myth of the Ātman who was as large as a man and a woman. The predilection of Indian mind for such an image depicting this divine male-female polarity seems to be no change occurrence in later stage this conveys the sense of toleration of these two cults like Śiva and Śakti. Like Guarī as the constant companion of Śiva, Viṣṇu in the form of Mohinī (enchantress) is said to have such connection with him and all this development has been discussed in this paper.— D.D.K.

31. Dhavalikar, M.K. :- *Nāsik- A Yavana Centre.*

JASB, LVI-LIX, 1981-84, pp. 160-168.

See Under Sec. VII.

32. Giri, Kamal :- *The Cultural Life as Depicted on Dabhoi Gates. Gujarat.*

JOIB, XXXIV, Nos. 3-4, 1985, pp. 181-182.

Dabhoi (original name Darbhāvati) near Baroda is an ancient walled town of Gujarat. It was built during the glorious reign of Siddharāja Jaysimha (1093-1142 A.D.) the Solanki king of Gujarat. The four gates at Dabhoi are located on four directions. There is a temple, close to the Hari-gate, called Kālikāmātā. All the gates and the temple

are remarkable for their sculptural wealth, representing varied aspects of contemporary life. The brackets, lintels, and the upper portions of the side walls of these gates and the exterior wall of the Kālikāmātā temple have been exquisitely carved with scenes from daily life, Hindu mythology and architectural embellishments. The sculptural treasure of the gates throws a flood of light on the cultural life of the people during the period. Author has put a resplendent light on the dress, ornaments, hairstyle, music and dance, games and amusements, military life, religion and miscellaneous scenes. The site has yielded the figures of the deities of Śaiva, Śākta and other sects with sufficient variety in their iconographic forms. — D.D.K.

33. Handa, Devendra :- *Gupta Reliefs from Haryana*, BMA, XXXV-XXXVI, 1985, pp. 15-22.

Little is known about the sculptural art of Haryana during the Gupta period because Gupta sculptures found in Haryana have not been properly documented. The paper throws light on the examples of Gupta art in Haryana which have been found by the author during his investigations. He publishes Ostiary, *Chaturmukha-līṅga* and *Sapta Māṭkā* panel from Rohtak, *Mukha-līṅga* and a female figure from Gyankeri, *Viṣṇu* head and *Gaṅgā* from Kapālmocan, *Nṛsimha* from Sirsa, *Mahiśamardini* from Sanghol, *Viṣṇu* from Agroha and some male and female heads from Rithal, Sondh and Jind.—B.K.K.

34. Handa, Devendra :- *An Addorsed Image of Hari-Brahmā*.

JGJKSV, XLI, Pts. 1-4, 1985, pp. 193-198.

The tradition of the images of composite forms of *Hari-Hara*, *Ardhanārīśvara*, *Pārvatī-Lakṣmī*, *Hari Brahmā*, *Mārtanda-Bhairava*, *Śiva-Rāma*, *Kṛṣṇa-Kārttikeya*, *Śiva-Buddha* etc. is very old in India. These images speak of the identity of the addorsed gods. Through this paper, we come to know of such an image of Viṣṇu and Śiva of about 10th century A.D., found in the district Sonipat, now stored in the Deptt. of Archaeology and Museums, Haryana at Chandigarh.—Author.

35. Handa, Devendra :- *Vaiṣṇava Icons from Haryana*.

PURB, XVI, No. 2, 1985, pp. 125-158.

Viṣṇu worship seems to have flourished in the Gupta age and got further popularity in the early medieval period. Ultimately, the cult of Viṣṇu gained ascendancy over others and became the most important of Brahmanical cults.

Haryana had its early association with Vāsudeva-Viṣṇu. According to the *Mahābhārata*, Viṣṇu was worshipped at numerous *tīrthas* of Kurukshetra —*Viṣṇuhrada*, *Viṣṇupada*, *Garuda-tīrtha*, *Lokoddhāra tīrtha*, *Cakra tīrtha*, *Cakrapāṇi tīrtha*, *Padmanābha kūpa*, *Hayagrīva trīha* etc. Record on the Aśokan pillar at Hissar, 'Bhagavadbhaktah' in the Gupta characters is also important from the view point of the Vaiṣṇavism in Haryana. Bāṇabhaṭṭa's mention of the Purāṇic legends, in his *Harsacarita* indicates that the cult continued to flourish in the post-Gupta period in Haryana. Vaiṣṇava images and their fragments enumerated in this article represent the largest number (110 in number). All the images have been found from various places of Haryana. Names and descriptions of images and the places are given in detail.— M.R.G.

### 36. Jaiswal, Vidula :- *Kuṣāṇa Clay Art of Khairadīh*.

LK, XXIV, 1990, pp. 61-69.

Khairadīh, situated on the right bank of the river Saryu in District Ballia of U.P. is an eastern most point of the Kuṣāṇa empire. During the period it was flourishing center of art and trade. The site has yielded 282 terracottas which are classified into nine categories. (1) The archaic female figures are hand-modelled hand have been invariably ascribed to the Maurya-Śunga period, but such figures seem to have continued in the Kuṣāṇa period (2) The male figures with their characteristic top-knot on the head are significant to have been reported for the first time (3) Naigamesh figures are similar in style as those of Rajghat, Kumrahar and Ahichhatra (4) The hand-modelled musicians based on Iranian themes popular in the Gangetic plains in early period, have undergone change at Khairadīh. (5) The seated or standing and elaborately ornate female figures have hand-modelled bodies and moulded faces. (6) The large size females with their characteristic cylindrical bodies have wheel throne base, hand-modelled bodies and

moulded faces with a tenon. (7) Similar technique is being followed in the production of the male figures. (8) A large number of typical Kuśāṇa heads with tenon are either hand-modelled or moulded. Interestingly, some of moulded heads betray Gupta characteristics. (9) Single mould plagues of the females with a child or without, divinities warriors etc. show their allegiance with either the Śuṅga or Gupta style.— Author.

37. Joshi, N.P. :-*Lucknow Saṅgrahālaya kī 'Janmāśṭamī-vrata' Pratimā (A Figure of State Museum Lucknow Denoting Janmāśṭamī Vrata). (Hindi).*

B.M.A. XXXVIII, 1986, pp. 1-6.

A stone slab with some images has been discussed in this paper. The main figure is a suckling lady lying on a cot with her baby. The right had is under head serving as a pillow and the left hand is placed on the baby. The mother bears royal attire and the child has a crown on his head and long necklace is stretching to his knees. A female attendant is standing near her head and male carrying a child is standing near her feet. A lady with a water pitcher is seen near the image and Balarāma having a chakra and some other articles is standing behind her. All the images have been classified into three categories. The idea of the images has been drawn from *Bhaviṣya Purāṇa* and it appears to be a true picture of *Janmāśṭamī-vrata* and the place portrayed seems to be maternity chamber of Devakī and Rohinī, second wife of Vāsudeva and Balabhadra also is seen in this slab. Even Yaśodā is also seen on a mattress after delivery. — D.D.K.

38. Joshi, N.P. :-*Two Problematic Sculptures of Pratihāra Period.*

JASB, LVI-LIX, 1981-84, pp. 175-179.

Sculptural art of Central India and between C. 650 to 850 A.D. is no less interesting for the aesthetic and iconographic qualities than that of earlier periods. Art in the hilly tracts of U.P. and some parts of Haryana too show ample influence of contemporary art of Central India. In the present paper the author intends to discuss two beautiful images, which are graceful but call for special attention from the scholars for their proper identification :-

1. Tārā and Ardhanārīśvara in the Kanauj Museum – the sculpture is interesting but the two handed female divinity on the obverse is Tārā, her association with Ardhanārīśvara call for an explanation.
2. Viṣṇu in between two Pārvatī figures – the sculpture poses a problem of association of the two Pārvatī figures with Viṣṇu. This needs further investigation in the fields of art and literature. — D.D.K.

39. Kathoch, Yashwant Singh : - *Gadhwāl Hīmālāya kī Avivecita Liṅga Pratimāen* (*Unidentified Liṅga Pratimās of Gadhwāl Hīmālāya*). (Hindi).

BMA, XXXV-XXXVI, 1985, pp. 37-40.

According to iconography or statuary art, Lord Śiva is most commonly represented either by means of an elongated piece of stone, the *liṅgam*, which is symbol of male sex-organ, i.e. *liṅga-pratimā* or by a *rūpa-pratimā*. Śiva, as a god seems to be developed out of the Vedic god Rudra. He may well be taken as very ancient pre-Āryan deity too. Texts on Indian iconography show two forms of Lord Śiva namely *sakala* and *niskala-rūpa-liṅga*. There are further sub-sections of Śiva-liṅga comprising *Rudra-bhaga*, *Viṣṇu-bhaga* and *Brahmā-bhaga*. These have been fully described in the *Vidyēśvara-samhitā* of *Sivamahāpurāṇa*. *Liṅgapurāṇa* suggests the worship of *niskala-liṅga* which is a favourite deity of the Gharwal. Barahot (Uttarakāśī) has this type of Liṅga at Viśvanātha and Gopeśvara temples. A large numbers of together places having this type of Śiva images have been enumerated. Similarly *mīśra-liṅga* has been discussed in this paper. A short history of Śiva worship at some places in South India has been discussed. —D.D.K.

40. Lalit Kumar : - *Gṛhapati-Śiva : A Relief in Bharata Kala Bhavana*.

JGLSV, XLI, Pts. 1-4, 1985, pp. 163-166.

The present panel in Bhārat Kalā Bhavana, ascribed to 10th century A.D., depicts the bathing scene of *Vīreśvara liṅga* and the birth of *Gṛhapati* as the son of Śucimati in elaborate style. *Gṛhapati* or Lord of

the House is the minor manifestation of Śiva. The panel, markedly different from other Eastern Indian bas-reliefs, does not depict Ganeśa or Brahmā or *navagṛha*, normally showed to ward off evil spirits at auspicious occasions. — Author

41. Lalit Kumar :— *Indian Masons and their Insignias*.

PPB, XIII, Nos. 1-2, 1985-87, pp. 78-82.

The author has made a study of a generally neglected subject, the Mason's marks found in the architectural remains. The marks throw light on the various aspects of the artists' guilds, various architectural styles and their chronology. In ancient India masons were known variously as *pāṣāṇikas*, *Pāṣāṇakuttaka* and *Śelavāḍhaki*. The latter is referred to in an inscription of *Nāgārjunakoṇḍā stūpa* and Buddhist caves at Kanheri.

In *Jātakas*, the guild of stone cutters was one of the eighteen corporate bodies. But the silpa texts are virtually silent on the guilds and their functioning. The masons used to put some personal insignia on stone layers. The names of masons are frequently found in the inscriptions at Barhut, Sāñcī, Kārle, Kanheri etc. but in the subsequent period the practice of engraving names was withdrawn for reasons unknown. However, the marks have been found on Indo-Islamic architecture in different forms and styles. — D.D.K.

42. Malla, Bansi Lal :— *The Problem of Numbering on Objects with Particular Reference to Bharat Kala Bhavanā*.

PPB, XIII, Nos. 1-2, 1985-87, pp. 150-154.

The author has discussed the problems for classifying the museum objects. The numbering of accessioned objects in a museum is one of the most important factors of museum documentation. As soon as the object is acquired, it is entered in general Accession Register of the museum, where the object gets an accession number. This number is then inscribed on an important place of the accessioned object. This general accession number is regarded as the key to know the details of an object. If the number on the object is lost, then it loses its identity and it becomes difficult to find out its necessary details. Some general rules have been suggested for accessioning the object. Some museums adopted decimal numbering, but it did not serve the real purpose. Bhārata Kalā

Bhavana, the Art and Archaeology Museum of Banaras Hindu University, opted for the two-digit-numbering system from the year 1950. But this did not serve the full services and difficulties faced by such system, have been discussed. — D.D.K.

43. Mehta, R.C. :— *Impact of Indian Thought and Philosophy on Indian Classical Music*.

IT, LXXXII, Nos. 10-11, 1985, pp. 57-64.

See Under Sec. XII-B

44. Mishra, S.N. :— *Gupta Temple Architecture in Madhya Pradesh*.

PPB, XIII, Nos. 1-2, 1985-87, pp. 83-87.

The author has classified the Gupta architecture in M.P. and has traced a gradual development from the early Gupta temples to the later ones.

The structural temples are hardly known before the Gupta period. It is during this age that the structural temples and caves appear in abundance and act as brilliant predecessors of the great medieval temples, which are the culmination of Indian temple art and architecture. The Gupta age was a golden epoch for the origin, experimentation, development and perfection of temple art, iconography and architecture. There are more than thirty temples in Madhya Pradesh. Most of them are located near the important ancient cities from where important trade-routes passed and some river flowed nearby. On the basis of the technique and style, the Gupta temples can be classified into three groups - 1. Cave temples; 2. Cave-cum-structural temples and 3. Structural temples. These have been elaborately discussed and a brief history of their technique has been presented in this paper.— D.D.K.

45. Misra, B.N. :— *Iconographic Development of the Mahābhiniśkramana of Bodhisattva Gautama (3rd cent. B.C. to 3rd cent. A.D.)*.

PPB, XII, Pts. 1-2, 1984, pp. 17-25.

The *Mahābhiniśkramana* of Bodhisattva has been depicted variously in Buddhist art. The author presents here the gradual evolution

of the iconographic aspects of the sculptures, depicting the great departure of Bodhisattva Gautama from 3rd century B.C. to 3rd century A.D.—B.K.K.

46. Misra, H.K. :- *Preservation of Mural Paintings at Kusumavan Sarovara, Mathura.*

BMA, XXXV-XXXVI, 1986, pp. 65-70.

*Kusumvana Sarovara*, situated in district Mathura is a magnificent architechural group erected by Jawhar Singh in memory of his father Suraj Mal. It has number f moments, Chhatris and an artificial lake. There are several chhattris in the complex which have wall paintings in the interiors. In some cases there are paintings on the exterior also. The present paper discusses the methods of cleaning and preservations of murals in general and also those of *Kusumavana Sarovara* in particular. — B.K.K.

47. Misra, R.N. & Pathak, V.S. :- *Words and Images in Reference to Technique in Indian Art.*

JASB, LVI-LIX, 1981-84, pp. 280-290.

The problem of data retrieval in respect of techniques in ancient Indian art-process is beset with many problems. In the first place, the details preserved in ancient texts are often not verifiable, and when subjected to actual tests, they do not stand scrutiny. The metallurgical process described by Kauṭilya in his *Arthaśāstra* is a case in point. The terms used by our people have undergone changes in their meaning, or even a whole range of an alternative, popular terminology got developed among the practitioners : a terminology which often does not co-relate with the ancient textual sources. In this situation, the reconstruction of techniques of ancient craftsman may necessarily require a two-fold investigation, namely (a) technical examination wherever this may be possible and (b) analogy of the present day craft tradition that was survived. The topic has been searched thoroughly and the authors have put a resplendent light on this subject. —D.D.K.

48. Misra, T.N. :- *Bhāratīya Prāk-Saindhava Sthāpatya kī Īṇen* (*Bricks of Prāk-Saindhava Architecture*). (Hindi).

Sod Pat., XXIV, Pt. I, 1983, pp. 56-60.

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During excavations at Kile Gulmohammad in Quetta, West Pakistan, some rudiments of bricks of stone age were discovered. The cultural activities of this age were gradually marching towards Copper-stone age. During this developing period the bricks were used in construction of residential places. The architecture at this stage was a bit improved and the unbaked bricks were replaced by baked ones. Remanents of some places reveal that bricks were used in 6th century B.C. The learned author has made a systematic study of the development of bricks from initial stages to the moulding process in Kiln. The size and other changes in processing the bricks have been presented in detail.— D.D.K.

49. Mukherjee, B.N. :— *Amitābha on Kuśāṇa Coins.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 44-45.

Maitreya Buddha appears on coins as well as in sculptures of the Kuśāṇa period. He is also mentioned in Kuśāṇa epigraphs. Similarly the presence of Amitābha in sculpture and references to him in epigraphs of this period are known. But his representation on Kuśāṇa coins has not yet been recorded in print. R. Goll has published a number of copper coins of Kaniska-I attributed by him to Maitreya Buddha. Several of them have the legend accompanying the figure of a seated male can be read as MHTPAYO BOYDO (Maitreya Buddha), but on some pieces the legend is different. One of the latter pieces has the Bactrian legend in the margin— NHPKI and AHH (II) TO BOY, i.e. AMHTOBOY— means Amitābha by the side of a meditative male, at once reminds us of Amitābha, the dhyāni Buddha. The coins concerned belong to Kaniska, identifiable with the first Kuśāṇa ruler. Popularity of this deity in the Kuśāṇa age has been established by the above coins. — D.D.K.

50. Nagabhushnam, A. :— *Temple in Medieval Deccan.*

JI, XI, Nos. 1-2, 1983, pp. 153-168.

From time immemorial the kings, nobles, merchants and people of Deccan were devoted to God and showed their religious fervour in the construction of a large number of temples of various deities. These temples remained not only as religious institutions but played a vital role in socio-economic, religious and cultural life of people. It was an unfor-

gettable institution in the history of medieval Deccan (1000-1300) A.D.).

Services of temples are vividly described under the following headings :-

1. Temple Management; 2. Temple Staff; 3. Functions of the temple. But all this system was discontinued in the 14th century when the Hindu kingdoms were attacked and occupied by the Muslim invaders. The horror created by the Muslim rulers in the temples cannot be described in a simple tone. The temples were converted into Masjids and burial grounds, and their jewellery etc. and landed property were confiscated. — D.D.K.

51. Nagarch, B.L. : - *Art and Architecture in the Works of Kālidāsa*.

PPB, XIII, Nos. 1-2, 1985-87, pp. 24-47.

Kālidāsa was the court poet of Chandragupta II, Vikramāditya.

There is a close affinity between the works and the content of the inscriptions, coins, art and iconography of the Gupta period, i.e. 4th century, when he lived. The author of the present article has traced the description of the aesthetic culture in Kālidāsa's works. The most prominent among these are the Daśāvatāras of Viṣṇu, the various forms of Śiva as Naṭarāja, Kalyāṇasundara Mūrti etc. He has also tried to trace the references of royal palaces and other architectural forms in the works of Kālidāsa. He occupies a prominent place in the galaxy of classical Sanskrit poets. It is the quality of sensitiveness in Kālidāsa that has attracted the poets and scholars towards him. The famous poet Bāṇa has compared the writings of Kālidāsa to sweet and fresh blossoms. (*Harsacarita* I, 16). He had vast knowledge of fine arts. His works are of utmost importance to the archaeologists and historians. — D.D.K.

52. Nahata, Agrar Chand : - *Samprati Kālīna Āhāda Ke Mandira kā Jīrṇoddhāra-stavana* (Song of Praise of Renovation of Āhāda Temple). (Hindi).

Sod. Pat., XXXIV, Pts. 3-4, 1983, pp. 25-32.

Rajasthan is famous for having a large number of Jaina temples since hoary past. The most important places are Mārvār, Mewār, Sirohi, Nāgore etc. a large number of temples were destroyed and demolished during Muslim period. Rājā Samprati had constructed a large number of Jaina temples in Jodhpur and many other places. Āhāda was a famous

tīrtha of Jainas and a Rajā has renovated an old Ādinātha Jaina temple. Recently an idol of Jaina Tīrthaṅkara has been excavated from Āhārd/Āyārd, now known as Talwara near Udayapur Railway Station. A large number of temples was renovated by different Jainas. Raviraj Sundar had composed a poem 'Shrī Āhāda-Maṇḍanādi Stavan' which has been appended to this paper in original. — D.D.K.

53. Naidu, S. Sripathi : - *Temple Wealth of the Modern Chittoor District.*

JI, XIII, Nos. 1-2, 1985, PP. 55-63.

Chittoor District has been referred to as Todaimandalam in the inscriptions. It has a hoary past of history and culture. The Pallavas of Kanchi conquered and annexed Tondamandalam. Āditya I, the Chola king died in Tondamanad, a village near Kalhasti. His son built a temple here over the dead body of Āditya. It is called Ādityeśvara Temple. Paraśurāmeśvara temple was built by Pallavas in the village Gudimallam in Chittoor District. Five dynasties shared the construction of this temple. The Cholas succeeded the Pallavas in this district. The Cholas were śaivites, they built many Śiva temples in and around the Chittoor District. Early Chola temple of Neelkanṭheśvara is found in Laddigam. Another Śiva temple known as Someśvara temple is found in Punganur town. Many other temples of Chola period have also been named and described in this article. — M.R.G.

54. Naqvi, S.M. : - *Mālwā Paintings and its Collection in the State Museum, Lucknow.*

BMA, XXXV-XXXVI, 1985, pp. 47-52.

The state Museum Lucknow, possesses a collection of paintings of Mālwā region. The Collection of these Mālwā paintings ranges between 1660 A.D. to 1750 A.D. Out of these the bulk is formed of about six incomplete sets of Rāgamālā paintings represented by scattered leaves. The paintings also represent Rāma-Paraśurāma Yuddha, churning of ocean, the pages from DevīMāhātmya depicting Durgā killing demon Śumbha. The collection also has some illustrations from Bhāgavata and Amaru-śataka. — B.K.K.

55. Pandeya, Sudhakar :- *The Origin and Antiquity of the Images of Gaṅgā and Yamunā: A New Approach.*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 151-162.

The Mohenjodaro seal unearthed by Mackay in 1927, depicting the horned-goddess in the midst of a Pipala tree before which another horned deity is kneeling down, may be said the prototype form of the images of Gaṅgā and Yamunā. In course of time, these underwent a gradual transformation. The figures of *Sudarśanā Yaksī* standing on *makara* and *Chandrā Yaksī* on the horse-headed *makara*, holding a branch of tree, sculptured on the Bharhuta pillars are the fore-runners of Gaṅgā and Yamunā of the later times and remind us of strange animal portrayed on the Mohenjodaro seal. — Author.

56. Prajñānanda, Swāmi :- *The Historical Background of the Kāṇadā-Rāginī.*

IT, LXXXII, Nos. 10-11, 1985, pp. 48-56.

The *rāgas* and *rāginīs* of Indian music, both classical and non-classical, are included in the *mārga* or chaste style evolved during the Ist-5th A.D. which was standardised by Bharata in his *Nātyasīstra* through ten characteristics. *Kāṇadā* is the modernised form of *Kāṇāṭa* the province of Lochana Kavi, in the *Rāgatarāṅginī* who has defined this form of music.

The origin and characteristics of *Kāṇadā rāginī* its social and historical aspects, rhetorical interpretation, and the different aesthetic sentiments symbolized in it are observed. The *Rāgarājālā* pictures or paintings of the *Kāṇadā Rāginī* preserved at various museums and collections are located and described. — S.M.M.

57. Punia, D.P.S. :- *Recently Explored Jaina Sculptures From South Haryana.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 260-266.

Before commencing the description and discussion on the individual Jaina sculptures found in South Haryana attempts should be

made to settle the basics of Jaina iconography. Jaina images of *Tīrthaṅkaras* have never displayed a number of heads, eyes, arms and reclining pose etc., as shown with the Gods of the Hindu pantheon: *Dharmachakra* or the wheel of law borrowed from Buddhism appearing in the centre of the pedestal between lions; *Śrīvatsa* symbol representing highest knowledge within the heart of the Jina. Other indicators included are chowrī bearers, the lion seat and umbrella over the heads of the Jainas. Regarding *mudrās*, the postures appear in *dhyāna-mudrā* the position of sitting—the palms of the hands in the lotus buds laid upon one another beside the belly with eyes and attitude appearing in meditation. Quotes *Bṛhatśāṁhitā* of Varāhamihira stating that the gods of *Arhats* should be shown nude, young and beautiful in appearance with tranquil expression and arms reaching down to the knees, chest having *Śrīvatsa* marks and rectifies the statement with *Mānasāra*.

Takes up description of the plates— (i) Ādhinātha from Binva (District Gurgaon, Haryana); (ii) Ādhinātha from Ata (District Gurgaon Haryana); (iii) Ādinātha from Narnaul (District Mahendergarh, Haryana); (iv) Parśvanatha from Narnaul (Mahendergarh, Haryana). — N.K.S.

58. Rajagopalan, L.S. :- *Consecration of the Kuttambalam Temple Theatres of Kerala.*

SRA, VIII, 1980-87, pp. 22-40.

In the tradition of Kerala, Sanskrit dramas were originally known as *Kūṭtu* and later came to be called *Kūṭiyāṭṭam*. They were staged only in the special temple-theatres known as *Kūṭṭambalams* (*Kūṭtu* = acting and *ambalam* = temple). The *Tantrasamuccaya-Śilpabhbāga* of Kanippay-yoor Damodaran Namboodiripad mentions that it should be built in front of the deity but on the right side and should be properly embellished. Some most important rituals are mentioned here. The temple theatre tradition of Kerala and the *Chakyars* (the directors) have been very closely followed the traditions established by Bharata Muni as embodied in his work the *Nātyasāstra*. — M.R.G.

59. Rao, G.V. Ramakrishna :- *A Unique Sculpture of Mahāvīra in Birlā Museum.*

JOIB, XXXVII, Nos. 1-2, 1987, pp. 153-156.

The Museum section of the Birlā Archaeological and Cultural Research Institute, Hyderabad has fairly a good collection of stone sculptures of gods and goddesses belonging to different religions displayed in separate galleries. Some of them are Jaina sculptures and they afford an interesting study. Out of fifteen sculptures, some are broken. However, some of them could be identified as Mahāvīra, Gomateśvara, *Tīrthaikaras*, Supārśvanātha etc. Among these, the most important is seated figure with nine smaller figures. Evidently it is the 24th Jaina *Tīrthaikara* 'Mahāvīra' with nine *Tīrthaikaras* mentioned above. It was found in the village Ingurthi under Nekkaonda Mandalam in Warangal District of Andhra Pradesh.

The sculpture is supposed to be constructed by the Kākatiya King Prolā-II in 1117 A.D. Similar other Jaina sculptures are found in various Museums in Hyderabad and other places in A.P. — D.D.K.

60. Rao, M. :- *Indra*.

PPB, XIII, Nos. 1-2, 1985-87, p. 159.

The fragmentary sculpture depicting a figure of four-armed Indra standing in niche was found at Bateswar, district Moren. It is dated c. 12th century A.D. the material used is buff sandstone. Putting clock-wise, his lower right hand rests on the elaborate knot of the scarf, upper right hand holds *vajra*, upper left carries *gadā* and the lower left hand supports an ornamental vessel. The tiny figure of Airāvata, his (Indra's) favourite vehicle, is seen sporting in the lower left corner. The god wears a short crown, ear-rings, double necklace and similar other articles. — D.D.K.

61. Rao, M.:- *Kubera*.

PPB, XIII, Nos. 1-2, 1985-87, p.160.

Carved in bold relief, the two-armed and pot-bellied God Kubera is seated in *ardhaparyākāsana* on a cushion placed on a pedestal. In the right hand Kubera holds a large cup of wine and in the left a vertical purse in the form of a mongoose placed on the left leg. It was found at Bateshvar, District Morena. It wears simple ornament and the hair on his

head is nicely arranged in a chignon-form. The features render the figure to be an icon of about the 12th century A.D. — D.D.K.

62. Rao, M. :- *Art of Gupta Sculptures at Sāñcī*

PPB, XIII, Nos. 1-2, 1985-87, pp. 57-69.

Mālavadeśa has been cradle land of Gupta sculptures, atleast from the time of Rāmagupta. The three Jaina images discovered from Durjanpur, District, Vidisha, assigned to about 375 A.D. bear a common dedicatory inscription and record that they were installed during the reign period of Rāmagupta. Chandragupta II conquered the Śakas of Ujjayini and as a mark of his victory the famous caves of Udayagiri and many temples were excavated. Brahmanism was revived throughout the empire but Buddhism and Jainism were duly patronised and Sāñcī formed a vital link in the same series as is evident from a few sculptures discussed below :

Four Buddha images in the *Pradakṣiṇāpatha* of stūpa 1 and 15 Buddha images in different poses, the Nāga and Nāgī and different other images of exquisite beauty have been discussed in detail. Different types of stones have been used for them. — D.D.K.

63. Sankalia, H.D. :- *A Unique Wooden Idol of Buddhist Goddess Tārā from the Kanheri Caves.*

JASB, LVI-LIX, 1981-84, pp. 296-299.

On the occasion of the centenary of the discovery of the 8 small bronze Buddha figures from the stūpa at Sopara near Bombay by Dr. Bhagwanlal Inderaji, Dr. M.G. Dikshit discovered a wooden idol of Tārā in front of the cave no. XXXI at Kanheri, and he had given a description of this event in his unpublished thesis, submitted to the University of Bombay, about 1939-40.

Dr. R.S. Gupta, after his general study of the rock-cut caves in 1955, took up a detailed study of the Buddhist iconography. At the same time R. Sen Gupta, put some light on the Buddhist Lutany and Tārā at Ellora. Tārā is shown seated in *padmāsana* on a lotus seat. The wooden image of Tārā indicates the artistic excellence and it resembles the Pāla figures from Nālandā. Though the wooden image is unique in the whole

of the Indian figure sculpture, still it affords unimpeachable proof of the one time existence of wooden architecture and a large number of early caves had copied such wooden originals. — D.D.K.

64. Sathyanarayana, R. :- *Śruti, Dhvani and Sphoṭa*.

IT, LXXXII, Nos. 10-11, 1985, pp. 30-47.

The influence of the grammarian's theory of *Sphoṭa* on the musical concepts *Śruti* and *Dhvani* is briefly examined. Mātaṅga-muni, approximately a contemporary of Bhartṛhari, treats *dhvani* as the cause and substrate of apparent reality like the latter. His treatment of the *Śrutis* bears proof of his inclination to the theory of *Sphoṭa*. His was only a variant of the *Sphoṭavāda* in the context of music theory, which may be called *Dhvani-vāda*. He elucidates, like Bhartṛhari, the indivisible, continuum nature of musical sound.

Mātaṅga's theory of *dhvani* is echoed by Śāraṅgadeva. The latter's theory of corporal origin of *dhvani* is just recognized in treatises on physiology and music. — S.M.M.

65. Shah, Umakant P. :- *Two Painted Wooden Book-covers of a Jaina-palm-leaf Manuscript*.

JASB, LVI-LIX, 1981-84, pp. 300-303.

The author has studied two long painted wooden book-covers of a palm-leaf MS of *Śrāvaka-Dharma-Prakaraṇa* by Ācārya Jineśvara Sūri of Kharataragaccha, in V.S 1313 (= 1256 A.D.), along with its commentary composed by Upadhyaya, Lakṣmitilaka Gani in V.S. 1317 (=1260 A.D.).

Two long book-covers (size = 7cms×83cms of each cover) of this MS are painted on both the sides, thus we have four sides in all giving us continuous narration, beginning from the outer side of the upper cover, then inside the same cover similarly both sides of the lower cover. Important events from some of the previous births and the last birth of the 16th Jina *Tīrthaṅkara* Śāntinātha are narrated here in consecutive order. There are 34 scenes in all. A full description of these covers has been narrated. The MS. with the book covers is preserved in a Jaina collection at Ahmedabad. — D.D.K.

66. Sharma, Madhuri:- *Madhya Pradesh ke Sehora Jile kī Guhā Chitra-kalā* (*The Cave-paintings of Sehora District of M.P.*). (Hindi).

JGJKSV, XLI, Pts. 1-4, 1985, pp. 17-24.

The paintings found in stone caves are an inevitable and important source of material for knowing the life and surroundings of the primitive man. The authoress, in the present paper, throws light on some newly discovered stone caves, in Sehora district of M.P. in which the figures of deer, elephants, camels, monkeys, bulls, big fishes, warriors with swords and shields as well as the hunting scenes are carved. In paintings, red, white and green natural mineral-colours are used. Superimpositions are also seen on these paintings, the different dates of which must be analysed with modern scientific methods. — Author.

67. Shrivastava, A.: - *Buddha-Pāda-pūjā kī Paramparā* (*The Tradition of the Worship of the Buddha's feet*). (Hindi).

PPB, XII, Pts. 1-2, 1984, pp. 129-134.

See Under Sec. XII-A.

68. Shrivastav, A.L. :- *Janakhata kī Torāṇa-Śālabhañjikā aura uskā Nirmāṇa-Kāla* (*Torāṇa-Śālabhañjikā of Janakhata and its Date*). (Hindi).

BMA, XXXVIII, 1986, pp. 7-14.

The learned author had a chance to visit archaeological store at Kanauj and found a rich collection of art and architecture, but he was fascinated by a *Torāṇa-Śālabhañjikā* procured from a village namely Janakhata (near Lucknow), which represents a fine specimen of ancient iconography of India. Engraved on either side is attached with a pillar and appears to be the left side of a turret which is in a dilapidated condition. The female figurine is standing under a *Śāla* tree. It has a plant in her raised right hand and the left hand is on the waist. It has different ornaments on the body. Such *Śālabhañjikā* have been found at different places in India. The date of this figure has been supposed to be 1st century B.C.—D.D.K.

69. Shukla, K.S. :- *A Unique Terracotta Kuśāṇa Royal Figure.*

BMA, XXXV-XXXVI, 1985, pp. 11-14.

The individual royal figures in stone are well known which belong to *Kuśāṇa* period. These figures were introduced by *Kuśāṇas* due to their own tradition of establishing *Devakulas* in their palace complex. The indigenous tradition of depicting a royal personage or king is quite different from it and is also inspired with and deeply rooted in ancient Indian tradition. The present paper throws some light on the unique terracotta royal figure discovered at Sanchankot in Unnao district of U.P. The royal figure is shown seated on a diminutive drum like cushioned stool with his feet resting on a pedestal. The remarkable feature is the depiction of the moustache which is usually seen on the figures of the *Gandharva* Art. It is the only known complete royal figure produced in the best tradition of Indian art. The figure denotes the syncretic character of *Kuśāṇa* art and is unique in the whole repertoire of *Kuśāṇa* terracotta art. —B.K.K.

70. Singh, Tehsildar :- *Agni-Purāṇa on Temple Architecture.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 176-190.

In architecture *Agni-Purāṇa* deals with not all and sundry but dilates upon temple in chapters 38, 41-43, 65 and 104, city in chapters 105-6 and iconography with iconometry of certain deities in chapters 44-55. Discusses the use of a specific language for denoting and describing different parts of the temple. Gives alphabetical list of terms with English meaning. *Agni-purāṇa* enumerates the fruits gained as the result of consecration of a temple to Vāsudeva and some other gods. Foundation plan, elevation and embellishment of a temple have been described in details. Also includes comparative study of *Garuḍa-purāṇa* on the subject. The subject of erection of door and banner is properly elucidated. Includes a detailed list of divinities to be enshrined in different directions. Also describes the eight *dikpālas*.— one in each cardinal point. Discusses the methods of building *Sabhāmaṇḍapa* in front of the temple.—N.K.S.

71. Sinha, Ajay Kumar :- *Early Jaina Images of Bhagalpur.*

JAnt./JSB, XXXIX, No. 1, 1986, pp. 9-20.

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The author records the historical background of Bhagalpur (ancient Campā) in the light of ancient Jaina literature and recent archaeological discoveries. Iconographic description of some early stone sculptures of Bhagavān Ādhinātha in different poses such as *Khadgāsana* in *kavotsarga* attitude in *Padmāsana-mūdrā*, standing Jina etc. are depicted. From this description and display in Bhagalpur town, it has become clear that the *Āṅga* region patronised the Jaina art to a great extent during the period of Hindu renaissance. —M.R.G.

72. Sonawane, V.H. :- *Two Rare Sculptures of Gajendramokṣa from Gujarat.*

JOIB, XXXV, Nos. 1-2, 1985, pp. 127-130.

The sculptures representing the particular theme of *Gajendramokṣa* have been found in various parts of India, but very little is known about in Gujarat. The author has shed some light on these two unique specimens of this form of Viṣṇu found from Gujarat :

Figure – 1 : This sculpture representing the story of *Gajendramokṣa* comes from Pavagarh, a famous hill fortress and a place of pilgrimage at Halol in Pañchmahala district of Gujarat state. The sand stone sculpture measuring 80×50cms. decks the north-western *pratibhadra* of the *Māṇḍapa* of Paśupatinātha temple. Here Viṣṇu is shown engaged in the act of delivering Gajendra from the clutches of the aquatic animal crocodile. An exhaustive description of the same is there.

Figure-2 : Another equally interesting sculpture of this form of Viṣṇu, from the Pañcamahala district comes from Kakanpur a small village situated about 16kms to the west of Godhra. The sandstone sculpture represents a four-armed deity seated on a Garuḍa. A detailed description of the sculpture has been given in this paper. —D.D.K.

73. Suman, Kasturchandra :- *Bundela-Khanda kā Eka Aitihāsika Mānastambha. (The Historical Pillar of Bundelkhāṇḍa). (Hindi).*

JAnt./JSB, XXXVIII, No. 1, 1985, pp. 29-37.

Bundel Khaṇḍa in M.P. has a rich heritage of art and architecture of ancient India. The Damoh district reflects a considerable significance of different types of religious temples and statues of the Jainas and other religions. Village Parasoria in the Damoh district is situated on the confluence of two rivers which is considered to be a store-house of the Jaina and other religious articles, having a large number of temples, images, inscriptions, pillars and similar other architectural remnants. It is still a place of pilgrimage. The most popular among them are the images of Jaina *Tīrthaṅkaras* and Jaina goddesses. Their names and location are described in this article. —D.D.K.

74. Tewari, Puspa:-*Social Significance of Head-dresses in the Terracotta Female Figurines of Kauśāmbī*.

JGJKSV, XLI, Pts. 1-4, 1985, pp. 139-150.

The practice of wearing headdresses among females may be traced back to Harappan Civilization. The terracotta figurines of Śunga period from Kauśāmbī indicate the fondness of the females towards the head-dresses. Various stylistic designs of head-dresses were composed attaching different auspicious symbols or motifs such as *paraśu arikuśa*, *dhvaja*, *trisūla*, *vajra* etc. the complicated composition of hair-styles points out towards the existence of a special class of people having professional skill in the toilet art. —Author.

75. Thakur, Upendra :- *Indian Painters in China*.

JASC, XXVIII, No.3, 1986, pp. 1-13.

Early wall paintings in China remind us to the Buddhist wall paintings at Tun-huang, on the western most border of China proper. In this part of China Buddhist cave-temples are fine examples of paintings and sculptures. Most of the motifs are inspired from the *Lalita-Vistara* or from some account of the life of Buddha. We learn that Buddhist sculptures and paintings were made in northern China and received influences from northern India during the fifth and sixth centuries A.D. Artist in ancient China and central Asia were of two distinct categories. They come to Tun-huang only on local demand for motive paintings. The artistic creations of these painters clearly point to these close associations with the kind of religious art of India during this period. Central Asian influence comes across in the wall paintings. Chi'en-fo tung gives us a

definite clue to the activities of some of the foreign (including Indian) painters in China during the sixth-seventh century A.D. The author has named of several Buddhist monk-painters of China of Indian origin mentioned in *Kundaikan*, and some other belonged to different schools. —M.R.G.

76. Thaplyal, K.K. & Sharma, R.C.: - *Mathurā Buddhist Image Inscription of Saṅghavarman*.

BMA, XXXV-XXXVI, 1985, pp. 1-6.

See Under Sec. IV.

77. Thaplyal, Kiran Kumar : - *Note on a Recently Acquired Clay Tablet in the State Museum, Lucknow*.

BMA, XXXVIII, 1986, pp. 67-70.

See Under Sec. IV.

78. Tiwari, Maruti Nandan & Giri, Kamal : - *A Non Pareil Three Faced Deity in the Sun Temple at Modhera*.

BMA, XXXV-XXXVI, 1985, pp. 31-36.

Modhera, once a flourishing city, is now a small village, situated 18 miles south of Patam in Mehsana district of Gujarat. The famous Sun temple of this village assigned to the reign of Solanki King Bhima-I (1024-66) of Gujarat, is one of the most magnificent and imposing ancient structures in the region. The architectural and sculptural embellishments in the temple are harmoniously integrated. A large number of gods and goddesses are found near the main temple. The figure of three faced, three-armed and three-legged deity in the temple, is indeed intriguing. The present paper endeavours to identify the figure on the basis of both literature and sculptures on our disposal. According to the trinitarian concept of the Vedic Cosmogony Agni, Vāyu and Āditya (Sūrya) are the three deities, presiding over the three worlds respectively. After a good deal of debate the author has come to the conclusion that we have no alternative but to accept the figure as the manifestation of the triad aspect of Sun in a Sun temple. —D.D.K.

79. Trivedi, Shiv Dayal :- *Kalyāṇa Sundara Śiva kī Kucha Aprakāśita Pratimāen* (*Some Unpublished Images of Kalyāṇa Sundara Śiva*). (*Hindi*).

BMA, XXXVIII, 1986, pp. 57-60.

Episodes of nuptial alliance of Śiva and Pārvati are known as '*Kalyāṇasundara*' in lexical terminology of Indian art. A large number of such icons is found in the south as compared with the North Indian temples. This paper furnishes a detailed iconographic account of some icons found in some archives. In the Lucknow collection Lord Śiva and Pārvati are represented by sculptures, as standing and facing each other. Below them is seated Lord Brahmā near a fire altar. Śiva is four-armed holding a trident in one hand and a *Kamanḍalu* in the other. Different types of this god have been found at different places In India. —D.D.K.

80. Upadhyaya, S.N. :- *A Unique Māṭrkā Representation in the State Museum, Lucknow*.

BMA, XXXV-XXXVI, 1985, pp. 71-74.

The author brings to light a unique Vārāha image of State Museum Lucknow. The image of Vārāha (10th century A.D.) shows seven Māṭrkās in dancing pose on the back of the Vārāha figure. At the left end of these figures there is a dancing Ganeśa and a human figure playing with flute, probably *Vīṇādhara* Śiva. Āyudhas, Vāhanas and ornaments are not represented with goddesses. The seven Māṭrkās depicted here are Brahmāṇi, Māheśvarī, Indrāṇi, Vārāhī, Kaumārī and Chāmuṇḍā.—B.K.K.

81. Upadhyaya, Shyamanand :- *Vārāhī Pratimā-vijñāna* (*Iconographic Peculiarity of Vārāhī*). (*Hindi*).

BMA, XXXVIII, 1986, pp. 21-36.

With his penetrating observation, the author of this monograph has made an attempt to acquaint the readers, with the iconographic peculiarities of the goddess Vārāhī. The deity is a cosmopolitan figure. There are different theories about the genesis of the goddess Vārāhī.

According to *Mārkaṇḍeya Purāṇa*, in a battle with Raktabīja and Śumbha-Niśumbha Rāksasas, when the Goddess Cāmunda was besieged by the army of the devils, the gods bequeathed their powers which formed Vārāhī Devī. According to *Vārāha Purāṇa*, in a battle between Lord Śiva and Andhakāsura, the gods offered their Saktis to Śiva and Vārāhī. Some people think Vārāhī to be a foreign deity brought by the people who came from different parts of Asia. Traces of female deities are available in Greek, Egypt, Sumer and some semitic countries also and these have been discussed in this paper.—D.D.K.

82. Varma, Kumud :- *Ancient Indian Folk People in Indian Art and Literature.*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 81-96.

The samples of folk art may be traced in India since Harappan period. The author in this paper has thrown light on the life of common people including Śūdras, tradesmen, craftsmen, potters and domestic and royal attendants etc. in ancient India as depicted in its art and literature.—Author.

83. Venkatachalam,K. :- *The Temples at Kucumanchi (Khammam Distt.)*

JI, XI, Nos. 1-2, 1983, pp. 119-128.

Kucumanchi, a small village in Khammam District (A.P.) has three temples of varying sizes in the midst of agricultural fields. It is known from the inscriptions found in the temple that they were constructed by the Kakatiyas. They are the museum specimens to study the Kakatiyan style of architecture and art. The family of these temples is as below :-

1. Gopālaswāmī Temple, 2. Mukteśvara Temple and 3. Gaṇapeśvara Temple. The Gopālaswāmī Temple appears to be the earliest of the entire group. Features of these temples have been discussed in detail.

The temples furnish some interesting information regarding evolution of the Kakatiyan style. By taking the epigraphs and architectural features of these temples into account we may assign the Kucumanchi group of temples to the 12th to 13th centuries A.D.—D.D.K.

### III – EPICS AND PURĀNAS

84. Anand, Subhash :- *The Opening Verse of the Gītā.*

ABORI, LXVI, Pts. 1-4, 1985, pp.175-183.

In this article the learned author has made an attempt to bring out the full meaning of the verse of this fascinating poem, i.e. *Gītā*. The *Mahābhārata* war was fought to decide *dharma*. The Kauravas were fighting for their elder brother Duryodhana, who was unlawfully refusing to return the share of the kingdom that the Pāṇḍavas had ceded to him after having lost in a game of dice. On the other side Yudhiṣṭhīra was steadfast in the fight for justice, because he was the son of *Dharma*. *Dharma* as its central concern is brought out by the paradox that Arjuna, who wishes to abstain from the war and Kṛṣṇa, who insists on Arjuna fighting, both present their case with *dharma* as their starting point. Arjuna feels that the war means the loss of *dharma*, because all the institutions that embody and enforce *dharma*, will be destroyed by the war. On the other hand, Kṛṣṇa reminds Arjuna that for a *kṣatriya* taking part in a sacred war is his duty. If he conquers he will rule the earth and thus be able to safeguard *dharma*.

The *Mahābhārata* war took place at Kurukshetra. Here we have a word that is loaded with symbolic meaning. *Kuru* is the second person imperative, singular of *Kṛ* (to do). Hence Kurukshetra is a place where one constantly hears “do”. It is the sphere of action (*karma*). *Karma* is mentioned in some way or other in all the chapters of *Gītā*.

Similarly, every word of the first verse has a symbolic meaning which has been elucidated in the article. The last word of the opening verse is not merely the proper name of the charioteer of Dhṛitarāṣṭra, i.e. Sañjaya who was a true Karmayogin having a special vision to see every thing and narrate it to the blind king. He had acquired the divine power of introspection.— D.D.K.

85. Bailey, Greg :- *On the Purānic Nature of the Viṣṇu Smṛti.*

JOIB, XXXVII, Nos. 1-2, 1987, pp. 21-34.

See Under Sec. XV.

86. Balasubrahmanyam, Malldi :- *The Snake-simile in Suttanipāta and Sanskrit Epics.*

VUOJ, XXVIII, Pts. 1-2, 1985, pp. 1-10.

During the second golden age of India (400 B.C. to 400 A.D.), we see the rise and evolution of *ākhyānas* (> Pāli *ākkhāna*), dialogue verses (*Yaksapraśna* in *Mahābhārata* and *Ālvakasutta* in the *Suttanipāta*, Pāli), ethical narratives, sacred ballads and the characteristic refrains or typical repetitive phrases such as “*urago jinnam iva tacam purāṇam*” in the *Suttanipāta* Pali and “*Yathoragastvacam jīrṇam*” in *Rāmāyaṇa* and *Mahābhārata*.

The snake-similes occur as a refrain in *Suttanipāta* in the section entitled *uragasutta*, which contains 17 stanzas where each stanza ends with snake-simile. The simile of the snake casting of its slough seems to be popular in Pāli ballad poetry as well as in Sanskrit epics. In *Suttanipāta*, the simile has been introduced to give importance to the moralistic discipline of a Buddhist monk (*Bhikkhu*) that he should renounce this world and the beyond. It has been introduced to describe the body at death. Similar ideas have been found in the *sanātana dharma* of the Hindus and *sanātano dhammo* of the Buddhist, based on moralistic faith.— D.D.K.

87. Bapat, G.V. :- *Vignettes, Views and Vogues from the Padmapurāṇa.*

JASB, LVI-LIX, 1981-84, pp. 71-93.

This valuable work contains 18 *adhyāyas* (175-192) in the *Uttarakhaṇḍa* of the *Padmapurāṇa*, selected here for special consideration because they allow us to catch a vivid glimpse of day-to-day life in Purāṇic times. The 18 *adhyāyas* form a homogeneous group because they are devoted to pointing out the importance of the 18 *adhyāyas* of *Bhagavadgītā* and in each of the *adhyāyas* the poet narrates a story to bring out the importance of an *adhyāya* of *Gītā*. The poet was an artist of high order, a man of catholic and humanitarian views, a deeply interested observer of life with a rare capacity to look with detachment on his own

experience on it. It is not quite easy to establish the identity of the poet, but it is quite clear that not only was he well aware of contemporary trends in social life, but also interested in and keen to direct them into proper channels. The selected part is free from platitudes, yet deals with many things of intense human interest. Twelve divisions of 18 chapters of this Purāṇa are : 1. Kings 2. Brāhmaṇas 3. Women 4. Other figures etc. Each subject has been discussed in detail to make it interesting. —D.D.K.

88. Bhat, G.K. :- *The Genius of Vālmīki.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 219-231.

Vālmīki's monumental poem, the *Rāmāyaṇa* stands in unique category. It is impossible to imagine anyone in the country who is not familiar with it. Rāma has ceased to be an extraordinary mortal as Vālmīki depicted him. He has become a divine being who chose to remain among the mortals for a while in order to accomplish the task of the destroying evil and evil doers and giving security of divine protection to the right and the righteous. Rāma is an *Avatāra* to most of us and the *Rāmāyaṇa* is a religious work to be recited with a veneration in order to secure a meritorious place for us in the other world. The charm of Vālmīki's writing may even open our eyes to beauty hitherto undiscovered. It is an epic genius. Its merits have been discussed elaborately and this monograph concludes with prophecy of Brahmā :

"*Rāmāyaṇa* will abide among the people as long as mountains stand and rivers flow on the earth"- is true in this sense also. Vālmīki is India's national poet who speaks the language of the nation's heart. — D.D.K.

89. ChaubeyBrajbihari:- *Bhārata ke Sāṃskṛtika tathā Dhārmika Jīvana men Sarasvatī Nadi* (*The River Sarasv-atī in the Cultural and Religious Life of India*). (Hindi).

Sod. Pat., XXXVII, No.2, 1986, pp. 5-14.

Rivers have played an important role in the cultural and religious history of India. No religious, social or cultural work could be done without taking a bath, or offering water, or touching or sipping some water. The *Śatapatha-Brāhmaṇa* clearly indicates that the *Yajamāna* must touch the water before commencing a *yajñā* because the human

being is unchaste and is not entitled to perform a *yajña* as he tells a lie and the water can purify his body. Water is the nectar in this world, water is a complete deity, conviction, dear to the Gods. There are various *mantras* in the Vedas, which reveal the purifying nature of the waters. The *Atharvaveda* describes the water as *Rāṣṭradā* is giving power to *Rāṣṭra*, sweet and similar other epithets have been attached with the water.

Now-a-days the Gaṅgā is considered to be the most sacred river of India. People from different parts of India come to the Gaṅgā daily and on different festivals, offer different types of presents to this sacred river. Sarasvatī was the most transcendent river of Vedic period. The author has made a comprehensive and systematic study of this river in this article. — D.D.K.

90. Dange, Sadashiva. A. :- *Purāṇa and the Paurāṇika*.

JNAN, 1985, pp. 125-128.

The starting of the copying of a *Purāṇa*-manuscript should be done with drawing of a circle or a *svastika*. On it there should be arranged leaves of ‘Śara’ used for making arrows. There are several ritual formalities to be observed before the actual copying of the manuscript. The script is mentioned to be the Nāgarī and it is believed to be endowed with life. Those who could not themselves write, got the text written and donated for them or it should be donated to a Brāhmaṇa.

The Purāṇas are donated on different periods accompanied with other gifts. The *Agni-Purāṇa* gives a list of such gifts Purāṇa-wise. The *Viśnu-Purāṇa* is donated with a *jaladhenu*, the *Bhāgavata-Purāṇa* with a golden line.

The period for reading is also prescribed. The *Paurāṇika* should be well versed in the Purāṇas. There are restrictions for the audience, while hearing the Purāṇa, which include not chewing a *tambūla*. It is also said that they should not wear their turbans on their heads. All things offered during the week (*saptāha*) are said to be property of the *Paurāṇika*.—D.D.K.

91. Debroy, Dipavali :- *Divyāstras of the Kurukṣetra War.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 1-15.

This paper discusses *divyāstras* used in the Kurukṣetra war. There are other weapons, which have not explicitly been referred as *divyāstras*, but are clearly of that category. Among them are – Arjuna's bow *gāndīva*, his conch-shell-trumpet and his inexhaustible quiver. Drona's bow obtained from Aṅgirasa is also clearly a *divyāstra*, although not explicitly mentioned as such. In many cases they were given distinctive names after distinct devas and gods. Both parties, i.e. the Pāṇḍavas and Kauravas have such weapons. The weapons were very strong and were not in-groups or drove like arrows but only one at a time. A single *divyāstra* could however engender a multiplicity of other weapons. *Divya* weapons generally had to be countered by other *divya* weapons, although rare instances to contrary do exist. The author has discussed the topic in detail.— D.D.K.

92. Gangadharan, N. :- *Certain Meteorological Concepts of the Purāṇas.*

JNAN, 1985, pp. 96-101.

Almost all the Purāṇas have a section devoted to some points which may be included under the meteorological science, but they did not attach much importance to the 'climatic element' as the Vedic people had done. The different Purāṇas refer to seven layers of winds (*Vātaskandhas*) in atmosphere, as *Pravaha*, *Āvaha*, *Udvaha*, *Saṁvaha*, *Vivaha*, *Parāvaha* and *Parivaha* and their influences on the atmosphere. The *Nārada Purāṇa* describes them as seven air channels or winds and the description in this Purāṇa is mostly geographical. According to *Mahābhārata*, the atmosphere is divided into seven regions of winds. The first wind, the *Pravaha*, drives along the first course, masses of clouds formed from smoke and heat. The second wind called *Āvaha* blows with a loud noise, makes the moon and other luminaries rise and appear. The third one known as *Udvaha*, drinks up water from the four oceans and gives it to the clouds in the sky. The fourth wind called *Saṁvaha* divides clouds into various parts and makes them pour rain. The fifth, *Vivaha* is dry and possesses great force and speed to root out the trees. The sixth one, known as *Parāvaha* houses the illumination and

seventh one, the *Parivaha*, is perhaps some cosmic region, that cannot be revested by anybody.

Similarly, different Purāṇas have discussed the wind, rains, sea-tides etc. which indicate the meteorological concepts of the Purāṇa period. —D.D.K.

93. Goswami, Sitanatha : - *Two Paths and the Triad in the Mahābhārata.*

JNAN, 1985, pp. 107-111.

See Under Sec. XII B.

94. Guttal, Vijaya : - *The Heroic Ideal in the Iliad and the Ideal of Dharma in the Rāmāyaṇa- A Juxtaposition.*

JKU, XXX, 1986, pp. 72-83.

The *Iliad* and the *Rāmāyaṇa*, the two great poems, moving documents of the state of man, stand as corner stones of the two cultures of the West and East. Homer and Vālmīki are two poets of mankind who share a universality in recognising heroism as forming the substratum of life. But Homer and Vālmīki differ in the treatment of their subject. In Homer, the value of heroism is visualised at the personal and the physical level. While in Vālmīki heroism evolves both the physical and the spiritual aspects. If the characters of the *Rāmāyaṇa* live in the spirit of the ideal of Dharma, in the *Iliad*, the heroic deed of honour and glory mould them. The whole of the *Iliad* turns around an offence committed by Agamemnon towards Achilles when as the overlord of the Achaeans army, he withdraws Achilles' prize of honour. In the *Rāmāyaṇa* we see the finest expression of the teachings of the Vedas and Upaniṣads. —D.D.K.

95. Hein, Norvin : - *Epic Sarvabhattahite Rataḥ: A Byword of Non-Bhārgava Editors.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 17-34.

Fifty years ago V.S. Sukthankar had published an article “*The Bhīgus and the Bhārata*”, in ‘Annals of the Bhandarkara Oriental Research Institute’, 1936 and demonstrated the role played by the

aggressive Bhārgava-Brāhmaṇas in amplifying and editing the *Mahābhārata*. There has always been some difficulty in believing that the elite of ancient India entrusted its literary treasures entirely to bards who were so offensive to usual Indian moral norms as the arrogant and violent Bhārgavas. The author has concentrated upon non-Bhārgava editors and has selected 'Sarvabhūta-hite rataḥ', i.e. delighting in the welfare of all beings as found in *Rāmāyaṇa*, *Mahābhārata* and *Harivamśa*. About 50 odd instances have been found in these works besides *Gītā* and some other religious texts.—D.D.K.

96. Jena, S. :- *A Study of Yama-Yamī Legend in the Vedas and Narasimha Purāṇa*.

JNAN, 1985, pp. 143-147.

In the dialogue hymn of Yama and Yamī given in the *Rgveda*, both are represented as twins- brother and sister. Even though Yama happens to be the offspring of Vivasvat and Saranyū, they take pride in announcing their birth from the union of a Gandharva and an Apsarā. Yamī desires to be united with Yama as his wife, but Yama rejects her offer, and according to him their relation as brother and sister is the strong point against their union. But Yamī puts forth the argument that in the womb of their mother, both of them have lived together, but Yama rejects this plea. Still Yamī does not desist from her desire: She cites the parallel instance of the Heaven and Earth when the Heaven with its water fertilises the Earth. Yama advises his sister to curb her passion and seek somebody else as her husband. Then Yamī becomes emotional referring to the brotherly love. As a sister she deserves all protections from her brother and Yama should satisfy her carnal desire. Yama turns a deaf ear to the frantic appeal of his sister as the union of a brother and a sister is most sinful. He asks her to embrace another person to have a happy union. This story has been found in *Atharvaveda*, *Sāmaveda*, *Nirukta* and *Bṛhaddevatā* but no *Purāṇa* text has taken up this *Rgvedic* legend of Yama and Yamī, but the *Narasimha-Purāṇa* is the unique exception where in chapter 12, the legend has been depicted in detail. Vivasvat, the sun-god is blessed with two children, Yama and Yamī. The remaining legend resembles the *Rgvedic* story but Yama remains firm to his decision. Yamī insists and implores again and again. Yama sticks to the

path of righteousness, the ideal conduct of the elite, and he never surrenders. In consequence he attains the status of divinity. —D.D.K.

97. Jha, Parmeshwar :- *Astronomical Principles in Nārada-Purāna*.

VIJ, XXIII, Pts. 1-2, 1985, pp. 156-162.

Basically *Nārada-Purāna* propagates Viṣṇu-cult and leads to salvation and mentions that to have a clear conception of the Vedas one has to be conversant in all the six Vedāṅgas namely Śikṣā (phonetics), Kalpa (rules for rituals and ceremonies), Vyākaraṇa (grammar), Nirukta (etymology), Jyotiṣṭra (astronomy) and Chandas (prosody). Points out in details the principles of astronomy in chapter 54, 55 and 56 of *Nārada-Purāna*. Concludes that *Nārada-Purāna* deals with almost all aspects pertaining to the *Ganita*, *Jātaka* and *Samhitā-skandhas* of Hindu astronomy. Most of the astronomical principles considered by ancient scholars are occurred in it, but rationales of rules and the examples are lacking. However, the arrangement of the contents is systematic and logical. Believes that other Purāṇas, too, namely *Agni*, *Garuḍa* etc. contain astronomical principles that are still unexplored. Emphasises need for systematic and scientific study of these Purāṇas so that proper assessment may be made as to their achievements in the fields of astronomy. —N.K.S.

98. Joshi, Devdatta :- *Contemporary Rāmāyaṇa Tradition in Gujarat*.

JOIB, XXXVII, Nos. 1-2, 1987, pp. 127-142.

Though devotion to Kṛṣṇa and literature about it dominates the literary field in Gujarat. There is a parallel stream of worship of Rāma and its literature flowing equally powerful through sessions on the *Rāmāyaṇa*, Rāma-lores, reading the *Sundarakāṇḍa* of the *Rāmacaritamānasa* as a daily ritual etc. This paper provides inaffable beatitude to the reader broad outlines of variety of presentation centred round the *Rāmāyaṇa* through oral and literary activities, as well as performed arts in the cultural and literary life of Gujarat.

The author has named different *Rāmāyaṇis* and different *Rāmāyaṇas* —*Vālmīki-Rāmāyaṇa*, *Rāmacaritamānasa*, *Adhyātma-Rāmā-*

*yākī, Yogavāsiṣṭha* etc. some prominent *Rāmāyaṇis* of Gujarat are Kṛṣṇa Śaṅkara Śāstrī, Dongare Mahārāja, Murārī-Bāpu, Pāṇḍuраṅga Śāstrī V. Āthavale, Swāmī Śrī Saccidānanda jī etc.

Some unique facts have been communicated in this paper, e.g. the demon Maya attacked Kiṣkindhā. Mexico has even today some signs of this Maya civilisation. So he holds that Rāvaṇa was born in Mexico at his maternal family. Hanumān did not fly but swam to Laṅkā. Hanumān was not a big ape but a forest-dweller putting on a name of a monkey as is done even today in some Dravida forest people. Their surnames refer to some limbs of birds and beasts and they had a tail appended or may be sea-farers who sailed from Europe to New Guinea via India etc.—D.D.K.

99. Krishan, Y. :- *Doctrine of Karma and Hindu Mythology*.

JOIB, XXXVII, Nos. 1-2, 1987, pp. 1-20.

See Under Sec. XII B.

100. Mahendale, M.A. :- *A Cultural Index to the Mahābhārata-Tentative Specimen Fascicule*.

ABORI, LXVI, Pts. 1-4, 1985, pp. 117-152.

The critical edition of *Mahābhārata* was successfully completed and published by the *Bhandarkar Oriental Research Institute*, Poona, in 1966. Several editors were engaged over the preceding four decades. The Institute has subsequently brought out two other publications : (1) the Pratīka Index (Index of verse quarters), and (2) an edition of the *Mahābhārata* giving only the critically constituted text (1971-1975).

For the past several years some scholars have been active at the Institute for collecting material for the preparation of '*A Cultural Index to Mahābhārata*' as a preliminary to the writing of the Epilogue. The cards on which the material has been collected run into some one and a half lakhs. The large store of information is currently being examined and classified into different major sections. The scheme of classification for the work was drawn up at the institute. A real specimen Fascicule of the cultural index has been presented at the end of this article. — D.D.K.

101. Miller, B.S. :- *The Mahābhārata as Theatre : Peter Brook and the Great Epic of India.*

IH, XXXVIII, Nos. 3-4, 1988, pp. 47-51.

Acting (*abhinaya*) in Indian Theatre is considered a discipline (*yoga*) whereby the actor and the acted become one. According to ancient Indian myth, the origin of drama was a holy presentation. The *Mahābhārata* has its roots in events that took place in the period following the entry of the Indo-Aryan speaking nomadic tribes into north-western India around 1200 B.C. The composition of the epic began during the first millennium B.C. The work has stylistic and mythological roots in the ancient ritual hymns of the *Rgveda* and narrative sources in oral tales of a tribal war fought in the Punjab early in the first millennium B.C.

According to Peter Brook the *Mahābhārata* does not attempt to explain the secret of *dharma* but lets it become a living presence. It does this through dramatic situations which force *dharma* to come into the open. When one enters into the *dharma* of the *Mahābhārata*, one is living with *dharma* and when one has passed through the work, one has an understanding of *dharma* and *adharma*. Here lies the responsibility of theatre to convey a message what a book or a philosopher cannot. The Brook/Carriere version of the *Mahābhārata* begins with a prologue on the creation of the epic itself. — M.R.G.

102. Mishra, Nirmal Sundar :-*Rādhā's Absence in the Bhāgavata : An Eye View.*

Van, I, 1986, pp. 67-76.

The author in the light of the time of the composition of *Bhāgavata* and other Indian literary sources has tried to find out the reason of not mentioning the name of Rādhā in the *Bhāgavata*. He has discussed some suppositions to arrive at definite conclusion. To him Rādhā's absence in *Bhāgavata*, is a matter which awaits a deep and highly critical discussion. — M.R.G.

103. Paradkar, M.D. :-*Rāmakṛṣṇa's Nalavilāsa and the Mahābhārata.*

JASB, LVI-LIX, 1981-84, pp. 259-265.

Rāmakṛṣṇa's *Nalavilāsa* deals with the story of king Nala narrated in third book of *Mahābhārata*. He has added some events and is responsible for creating some characters with the intention of dramatising the story. The main scene of the first act of the play presents the king conversing with *Vidūṣika* and his friend *Kalahamīsa* about the dream that the king had experienced. The details of the dream and its interpretations by the astrologer, the quarrel between the *Kāpālika* and the *Vidūṣika* and a message to king Citrasena is a diversion from the original story where the swan acts as Nala's love messenger to Damayantī. Similarly, there are many other changes from the main episode in *Mahābhārata*. The dramatist constantly tries to keep away from the supernatural elements and thereby makes the play more natural and human, i.e. the omission of the incident of the swan acting as a love-messenger, the episode of gods assuming the form of Nala are deleted. Within the rigid frame of conventions of Sanskrit dramas the author has indeed evoked a lively play based on love theme. — D.D.K.

104. Parkhill, Thomas :- *Going to the Forest : The Case of the Pāñḍavas.*

ABORI, LXVII, Pts. 1-4, 1986, pp.133-138.

In the *Sabhāparvan* of the *Mahābhārata*, the *Pāñḍavas* were asked to exile to the forest by their enemies. The poignant scene produced by these circumstances is perhaps best conveyed by the unusual departure gestures of the *Pāñḍavas*. We learn of the departure gestures not as they occur, but later from Vidura's response to Dhṛitarāṣṭra's questioning. Vidura describes the actions of the *Pāñḍavas* as they leave for the city in this way : "Yudhiṣṭhīra has covered his face with his shawl and Bhīma *Pāñḍava* has spread his arms wide as he goes. Similarly, other brothers and Draupadī had some other poses. Dhaumya, the *purohita* is chanting the gruesome chants of death." Dhṛitarāṣṭra was puzzled by these strange gestures and asks Vidura to explain these gestures, who explains the motive behind such poses. — D.D.K.

105. Patil, N.B. :- *Jarāsandha - A Study of Folklore Motif in the Mahābhārata.*

JASB, LVI-LIX, 1981-1984, pp. 291-295.

King Br̥hadratha, ruler of Magadha was mighty king who had an army of three *Aksauhiṇīs*. He married the twin sisters- daughters of Kāśirāja, but he did not beget a son from either of his wives. He performed a number of *Putrakāmeṣṭi* sacrifices, but to no purpose. He approached an ascetic named Chanḍakauśika, son of the great Brahmacārī Kaksīvanta Gautama, who was sitting below a mango tree. The sage was pleased by king's offerings and gave him a mango. The king gave the mango to both of his wives. After some time the queens gave birth to two halves of a child. Their maids threw these abnormal foetus out of the harem. A rāksasī named Jarā put both the pieces together, and a complete human child emerged, who was named as Jarāsandha. He became a mighty king and conquered many kings during the life-time of Br̥hadratha.

This story is a mixture of folklore motifs: The germ behind the motif is a tree-spirit, and the oldest tale is from the Egyptian lore. Similar other stories and marriages have been related in this article. — D.D.K.

106. Roy, Brajadeva Prasad :- *Bearing of Mahābhārata on the Yaudheya Coins.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 75-77.

The author refers to the two verses of the *Sabhāparvan* (32. 4-5) and makes a perusal of the *Yaudheya* coins in the light of these verses. He concludes that this description was added to the main volume of the *Mahābhārata* sometimes between the second century B.C. to the third century A.D. These verses refer to four significant terms pertaining to the *Yaudheya* coins, namely Kārtikeya, Rohitaka, Mattamayūra and Bahudhānyaka. Kārtikeya was the tribal god of the *Yaudheyas* as they issued their coins bearing his figure on the obverse of their coins. The legend on some of the coins reads *Bhāgavatas-Sāmīnd Brahmanya Yaudheya* meaning 'of Lord Brahmanya, the god of the *Yaudheyas*.' Rohitaka was the capital town of the *Yaudheyas* as a large number of hoards of the *Yaudheya* coins as well as moulds come from this sight of the adjoining areas, Naurangabad, Khokrakot and Sunet. The verse mentions Rohtak as the most liked place of Kārtikeya. The *Yaudheyas* were fierce fighters and so they have been appropriately mentioned as warriors similar to intoxicated peacocks '*Surā-Matta-Mayūrāḥ*'. The term

*Bahudhānyaka* refers to the region belonging to the people who had their capital as Rohitaka or Rohtak, Haryana.—P. G.

107. Sharma, J.L. :- *Purāṇas : The Diorama of Indian Tradition.*

BV, XLIV, Nos. 1-4, 1984, pp. 70-75.

The article provides the glimpse of successful attempt to render the western criticism of Purāṇas as unacceptable. The author has tried to throw light upon the literary significance of Purāṇas as they stand the only reliable trust-worthy sources of Indian tradition. He feels them to be extremely important from the psychological aspect as they represent the myths of the race. He considers them to be worthy of more serious attention than they have received so far, as they represent our historical tradition. The author considers them to be the best source of our traditional heritage.—I.S.

108. Sheridan, Daniel P. :- *Śrīdhara and the Bhāgavata Purāṇa I.I.I.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 125-132.

The *Bhāgavata Purāṇa* is one of the fundamental texts of Indian theism. It is an authoritative text for the schools of Mādhaba,, Vallabha and Caitanya. It is the main channel through which the stories and legends of Kṛṣṇa have entered the length and breadth of Hindu civilisation. Śrīdhara, a fourteenth century follower of Śaṅkara's *Advaita*, made a place in that system of *bhakti*, devotion to God. He produced the first extant commentary on the entire *Bhāgavata*. The 16th and 17th century school of Chaitanya viewed Śrīdhara's commentary as the basic complement to the *Bhāgavata*. Yet Rūpa and Jīva Goswāmī did not entirely follow Śrīdhara's leaning towards monistic *Advaita*. The earliest commentary on the *Bhāgavata* was that by Citsukha (c. 1200) in the tradition of Śaṅkara attested by Jīva Goswami and Punyāraṇya (13th century). Mādhaba (1238-1317) and a large number of luminaries have written commentaries on the *Bhāgavata*. —D.D.K.

109. Tripathy, Shantilata :- *Kṛṣṇa : the Hero and the God.*

JNAN, 1985, pp. 193-195.

In Indian religion, history and literature Kṛṣṇa is one of the most interesting and eminent characters. The epic *Mahābhārata* is of vital importance for the history of Vaiṣṇavism. Kṛṣṇa is regarded as the incarnation of Viṣṇu. He was born in the family of lunar race. The *Mahābhārata* and the *Harivamśa* narrate Kṛṣṇa as Nārāyaṇa, a man and a hero at the same time. In course of depicting the exploits of Kṛṣṇa in a very subtle and gradual process, he establishes his divinity. All his achievements during his childhood as well as in great war between *Pāñḍavas* and *Kauravas* have been discussed in this article elaborately. The *Mahābhārata* gives the reason as to why Kṛṣṇa is worshipped as the Supreme Lord though he is a human being. He is adored as a hero as he is the chief warrior of the *Kṣatriya* race. In the Bhārata war he vanquished innumerable warriors. Bhīṣma, the grand old sire offered his adoration to Kṛṣṇa because of his heroic exploits. He is the source of happiness to one and all. He is not only a hero who was born as a human being and led an earthly life, but he is the indwelling spirit and an object of our spiritual consciousness. He is born for the protection of the good, destruction of the evil and establishment of righteousness. All these aspects are vested in Kṛṣṇa in the individual human form through which the universal spirit manifests itself. — D.D.K.

## IV– EPIGRAPHY AND NUMISMATICS

110. Agnihotri, Prabhu Dayal :- *The Contribution of King Bhoja to the Art and Science of Iconography.*

HSAJ, I, No. 1, 1986, pp. 1-12.

See Under Sec. II.

111. Agrawal, Ashvini :- *Is the Mehrauli Iron Pillar Inscription of Candra Posthumous?*

HSAJ, II, Nos. 1-2, 1987, pp. 182-187.

The identity of king Candra and the posthumous character of the inscription have been hotly debated topics among the epigraphists and historians of ancient India. J.F. Fleet called it a posthumous eulogy of the conquests of a powerful king Candra. D.C. Sircar who following translation of Fleet thinks that the pillar was erected by Candra Gupta II about the end of his life and that record was engraved by his son. The author of this paper does not agree with these views. To him this verse simply compares the glory of king Candra's past deeds with the glory of a great king, which still is abiding on this earth. He admits that this lofty pillar was erected in the honour of the god Viṣṇu and that inscription can only be ascribed to the person who got this pillar erected. Hence, alike D.R. Bhandarkar, he too thinks that this inscription is not posthumous. — M.R.G.

112. Agrawal, Ashvini :-*New Light on the Early History of the Aulikaras and Hūṇas in India.*

HSAJ, I, No. 1, 1986, pp. 13-18.

See Under Sec. VI.

113. Agrawal, Jagannath :-*On the Text and Translation of a Verse in the Bhitari Inscription of Skandagupta.*

VIJ, XXV, Pts. 1-2, 1987, pp. 155-156.

It contains historical evidences of the Gupta emperor Skandagupta Vikramāditya who ruled from 455 A.D. to 467 A.D. The author has proposed many corrections, new readings and translations in certain lines of Fleet's 'Gupta Inscriptions'. The author has published some subsequent papers in '*Bhāratīya Vidyā*' and VIJ where he has quoted parallel passages from Kālidāsa to show that modesty was regarded as a great kingly virtue. — M.R.G.

114. Ali, Rahman :— *Some Un-noticed Coins of Ujjayini and their Significance.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 19-21.

Ujjain, one of the ancient cities of India is situated in close bank of the river Śiprā, a tributary of the famous river Charmaṇvatī (modern river Chambal). A large number of the epigraphic and literary records substantiate to the glorious history of Ujjayini through the centuries. After the fall of Śiśuṅga dynasty (430 B.C.), Avanti became an integral part of the Mauryan empire and with the role of time Avanti region underwent in the possession of several ruling dynasties.

Eminent luminaries like Princep (1847A.D.), Cunningham, Smith etc. have published several series of Ujjayini coins but these works may not be claimed as final in the light of recent discoveries. From a collection of more than 100 coins discovered by K.C. Verma, bearing distinguishing symbols, which are not yet published have been described in this paper. These coins be claimed unique and are important in the context of the city-state coins of India. — D.D.K.

115. Bajpai, K.D. :— *The King Chandra of the Mehrauli Inscription.*

PPB, XIII, Nos. 1-2, 1985-87, pp. 96-100.

S.R. Goyal prefers to identify Chandra of the Mehrauli pillar inscription with Samudragupta, but the author of the present article identifies this Chandra with the Gupta Emperor Chandragupta II, referring to a recently discovered Gupta Brāhmī inscription near Chilas (Gilgit).

No mention of the victory of Chandragupta II is recorded on the Mehrauli inscription, which was set up earlier than the achievement of his victory over western India. Goyal thinks that the king mentioned in the Mehrauli inscription flourished either in the second half or the 4th cent. or in the beginning of the 5th cent. A.D. It was not Samudragupta but Chandragupta II who ruled in the beginning of the 5th cent. A.D.

— D.D.K.

116. Banerjee, N.R. : - *Dr. Bhagvanlal Indraji's Pioneering Efforts in the Decipherment of Epigraphs of Nepal and the Recent Find of Three New Licchavi Inscriptions.*

JASB, LVI-LIX, 1981-1984, pp. 38-50.

It was the late Bhagvanlal Indraji who was among the first scholars to study the inscriptions of Nepal. Total number of inscriptions studied by him was 23. They include 15 (Nos. 1-15) inscriptions of the Licchavi period, 7 inscriptions of the Mall period and only one of the Śaka period during the regime of Rana. These were published in the Indian Antiquary, Vol. IX, 1880 subsequently reprinted in 1885 in the form of a booklet with a note on the chronology of Nepal.

Some eminent and enthusiastic scholars of Nepal found three inscriptions engraved on stone in a field near Viṣṇupāduka hills, about half a mile to the north of Buddha Nilakanṭha and the river Viṣṇumati. All the three inscriptions in Sanskrit are engraved in the Pūrva-Licchavī script, and are in different state of preservation. A full description of each inscription has been discussed in this paper. Sanskrit texts with translation have been given in this article. — D.D.K.

117. Behera, K.S. : - *Palm Leaf Manuscript on Konārka Temple : The Baya Cakada.*

QRHS, XXVI, No. 3, 1986, pp. 28-36.

Some eminent archaeologists have published four palm leaf MSS on the famous Konārka temple under the title, "New light of the Sun Temple of Konārka". One of these MSS, called *Bayā Cakada*, purports to record the day-to-day expenditure in connection with the construction of

the Konārka temple. The authenticity of the *Bayā Cakada* should not be taken as granted as it is written on palm leaf in antiquated Oria and the keeper of accounts, Vidyādhara Paṭṭanāyaka declares that, "This is a truthful record of the *pīṭha* for a period of 12 years, 10 months and 14 days". The *Bayā Cakada* records in detail expenditure for different works. Alic Boner observes, "It is a unique record of its kind, for neither in India nor in Europe has anything so detailed been found for any of other great monuments of medieval times." The palm leaf MS consists of 73 leaves and is written in Oria script. The Oria text of the MS has not been published, only the English translation is available. The original MS was in the custody of Brindaban Candra Paruse Mahāpātra, chief of the Nyogas (*Pandas*). Two other MSS have been found at Puri. A detailed account of these documents has been furnished in this paper. — D.D.K.

118. Brajesh Krishna :- *The Development of Vaiṣṇavism in Ancient Punjab.*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 19-26.

The Garuda Pillar inscription of 2nd century B.C. at Besanagar is the earliest evidence of the existence of Vaiṣṇavism in Punjab. The abundance of epigraphical, sculptural as well as literary evidences indicate the prevalence and popularity of the cult in the region. —Author.

119. Chakarborty, Swati :- *Some Anthropomorphic Representations of Śiva on Ancient Indian Coins.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 93-97.

During the second and third centuries B.C. Ujjain was a well known centre of Śaivism with its famous temple of Śiva Mahākāla. The first definite representation of Śiva in human form is found on the coins of Ujjain and its enormous belonging to the 2nd and 3rd centuries B.C. In these coins Śiva appears single headed as well as three headed holding either a staff or spear in the right hand, a bag, pouch or a *kamandalu* in the left. Anthropomorphic representation of Śiva has been found on the coins of foreign rulers also. The obverse of coins of Manes, the Indo-Scythian ruler, has been described by Cunningham as 'Male figure to

front, with elephant goad on left shoulder'. All the four principal Kuśāṇa rulers, i.e. Wema Kadphises etc. were devotees of Lord Śiva.— D.D.K.

120. Chakravarty, Biswanath : - *A Study in the Chemical Compositions of Copper-based Yaudheya Coins.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 148-152.

A large number of workers in India and abroad have carried out their investigations on ancient coins. However, proper scientific study on such coins is still lacking. In the present work, scholars have selected some of the later *Yaudheya* coins for the purpose. Techniques of casting the coins have been discussed by Saran and Sahani in some detail. However, no other worth mentioning scientific studies have been made on these coins. The present study aims at the determination of the chemical composition of the metals present in these coins including the trace elements. These analyses would reveal following information :

Scientific advancement of the knowledge in metallurgy in those days. Sources of ore used for coin minting, mints of *Yaudheyas* and trace metal analysis in the determination of imitation coins. Two tables indicating physical characteristics and chemical composition of *Yaudheya* coins have been appended in this paper. — D.D.K.

121. Chatterjee, Bhaskar : - *Dramma in Bengal's Currency System.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 90-92.

The Indian Museum Calcutta possesses 13 silver coins attributed to kings of the Pāla dynasty bearing the name of Vigrahapāla who ruled in Magadha in the 10th-11th centuries A.D. The obverse of this series of coins shows a copy of Indo-Sassanian bust, and the reverse represents Sassanian altar with attendant or its traces. The coins are different in weights. During some excavations of the ruins of the *Vajrāśana-vihāra* at Ghosrawa in Gaya district, Bihar, some coins of this type were discovered. Similarly such coins were found at many other places and this series of coins may have represented the Eastern Indian variety of dramma, 'the lineal descendent of the Greek drachm'. Mihira Bhoj (836-885 A.D.) of the Pratihāra dynasty, has the Ādi-Varāha Dramma, referred to in the Siyadoni inscriptions. Similarly a large number and

varieties of other coins have been discussed by the learned author of this title. — D.D.K.

122. Chaudhary, K. :- *Unique Gold Coin of Samudragupta.*

JNSI, XLVI, Pts. 1-2, 1984, pp.49-50.

The paper publishes a rare specie of the standard type of Samudragupta coins. This unique piece was discovered from a village in Gosaigang area, Faizabad district. On this coin, for the first time, not only the young but also the furious face of the king is depicted. The face is in helmet which is covering the cheek of the king. The king is wearing chest-armour which becomes quite clear from the transparent sleeves of the *cholaka* (*kurtā*). The round but unfinished face of the goddess with well developed breasts and very magnificent *kañchukī* in comparison to the other specie of the type, alongwith the plasticity of the art revealed by the folds of the drapery make the coin highly significant. Two flying birds on the reverse make the coin quite distinct from other coins of the series. The letter *Kṛ* which has been interpreted as an abbreviation of *Kṛtānta-parasuh* an epithet used on the reverse of the battle-axe-type coin, could not be written here as there was no proper space left. The mint-master minted *Parakamah* for *Parākramah* and *kra* for *kṛ* along with the word Samudra which makes the coin quite unique. — P.G.

123. Chaudhary, Krishnanand :- *On Mahāgrāmika Coin.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 34-35.

Mahāgrāmika coins of dissimilar size, weight and mostly of lead have been reported from Andhra Pradesh. These coins have been assigned to the last phase of the Sātavāhana era. Nine terracotta seals of Mahāgrāmikas came to light from Kondapur excavations. All the seals have 'half-moon' symbol along with the legend. Mahāgrāmika was not the name of any individual. Extreme paucity of evidences makes the problem of ascertaining the position of Mahāgrāmika difficult. Some ancient names such as guilds, *Śrenī*, *Grāmiṇī*, *Samiti*, *Parisad* have been discussed. Ceylonese history throws some light on this topic. In Ceylon, Āryans who went from India, settled down under the leadership of *grāmiṇas*. With passage of time, these *grāmiṇas*, became *rājās* and *mahārājās*. Some coins

have been assigned to *mahāgrāmika*. The subject has been discussed elaborately by the author.— D.D.K.

124. Desai, Devangana :- *Sopara : Pandit Bhagvanlal Indraji and After.*

JASB, LVI-LIX, 1981-84, pp. 7-16.

See Under Sec. II.

125. Desai, Kalpana & :- *An Illustrated Aṣṭasāhasrikā Prajñāpāramitā*  
Sadashiv Gorakshakar      Ms. from Bihar.

JASB, LVI-LIX, 1981-1984, pp. 66-68.

See Under Sec. II.

126. Ghoshal , S.N. :- *A Recently Noticed Inscription of the Time of Gondophares.*

JASC, XXVIII, No. 3, 1986, pp. 30-33.

It discusses the controversy among the scholars of the inscription recently found in the region of the Chilas. Taking all the facts into account the author of this paper translates this inscription as "The king Gendavhara finds delight in this extensive rock, i.e. the wider or massive hill". This seems to be justified owing to the fact that there is no reference to *aśva* (horse) in the inscription which Mukherjee has assumed. The absence of any reference to the animal in the inscription impels the author to avoid out-right this identification of Mukherjee and take the word *aśpa* as derived from Sanskrit *aśma-* stone, rock. — M.R.G.

127. Gokhale, Shobhana :- *Fresh Light on An Inscription from Junnar.*

JASB, LVI-LIX, 1981-84, pp. 169-174.

Junnar, which is surrounded by Buddhist rock-cut temples, 80kms. to the north of Poona, is situated on the right bank of the river Kukadi. It is 40 kms. to the east of Nanaghat, the ancient trade route, through which Junnar was linked with Sopara, Kalyan and Chaul from ancient times. Bhagvanlal Indraji and J.Burgess have studied most of the

inscriptions of Junnar. Some of the inscriptions could be read differently with entirely new interpretations. An attempt has been made to read an inscription in cave No. 26, which is an unfinished Caitya in the Ambā-Ambikā group. It is engraved in Brāhmī characters of the 2nd century A.D. The language is corrupt Prakrit. It is full of scribal as well as grammatical errors. The object of the inscription is to register various gifts made by different donors to the monastic establishment, i.e. monastery known as Gṛdhra-vihāra. — D.D.K.

128. Gokhale, Shobhana :- *Two Lead Coins of Gautamīputra Yajñāśrī Sātakarṇī from the British Museum.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 47-48.

The author publishes here two coins of 'Gautamīputra' Yajñāśrī, the provenance of which is not known. The coin types of Yajñāśrī form a distinct class by themselves. The coins of Yajñāśrī noted by Rapson come from Andhra Pradesh. The potin coins with elephant motif come from Chanda Distt. of Maharastra. One of the coins published here is horse type coin. The mouth of this sacrificial horse is cut off. The majestic gait is very much felt in his every limb. The *triratna* symbol along with the sacrificial horse is a unique combination and is indicative of the electric spirit of the king Gautamīputra Yajñāśrī Sātakarṇī who is described as *mahāyājin* in the Chinna Ganjam inscription. The other ship type coin has five ships, three with double masts representing a fleet of cargo and it bears Ujjain symbol on its reverse. The Sātavāhana mint-masters seem to have depicted the device to indicate brisk maritime activities during the reign of Yajñāśrī. This coin also beautifully illustrates the commercial as well as cultural transactions between India and Rome.— P.G.

129. Goyal, Shankar :- *Buddhist Symbols and Buddha Image on Ancient Indian Coins.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 109-114.

Lord Buddha has been represented by a number of symbols in the monuments the centuries before the Christian era. In the light of this fact D.B. Spooner made a study of the symbol on the punch-marked coins and discovered that some of them were constantly associated together, namely

(1) the branch of a tree; (2) the stūpa; (3) the humped bull before a taurine; and (4) a central sphere supporting three chhatras with intervening taurines, etc. The discovery of Buddhist caves and epigraphs at Pitalkhora, Nasik, Bedsa, Kondane and of stūpas at Bhattriprolu, Amaravati and Goli prove that Buddhism was in flourishing condition in the Sātavāhana age. The Indo-Greek rulers, western *kṣatrapas* and a large number of such rulers came under Buddhism. — D.D.K.

130. Gupta, L.C. :- *Śiva Riding on Bull on Kauth-Kula Coins.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 24-25.

The paper gives details of some Kauth-kula coins and one terracotta seal acquired from Sunet in Ludhiana district, Punjab. These are extremely rare coins and are totally different from the coins found in abundance from Rohtak. The details show that trident is a common symbol whether it is a Vāsudeva's coin or terracotta seal or so-called Kauth-kula coins. It seems that Kauth-kula has some link with Vāsudeva the last Kuśāṇa king. It is also interesting that these coins used to be found from Sunet either with *Yaudheya* coins or with Vāsudeva coins. But *Yaudheya* coins are totally different from these coins in respect of minting symbols, human or god figures etc. However Vāsudeva coins resemble with these coins in respect of Śiva and Bull style. It is possible that the Kuśāṇas replaced the king's portrait with the symbols of the tribes with whom they confederated, but they retained Śiva and the bull on the obverse of the coins as their old symbol. — P.G.

131. Handa, Devendra :- *Gupta Reliefs from Haryana.*

BMA, XXXV-XXXVI, 1985, pp. 15-22.

The Allahabad *prāśasti* of Samudragupta refers to the fact that the Gupta emperor subjugated the republican of Yaudheyas who were ruling over Haryana. Yaudheya of third-fourth centuries A.D. continued to circulate in the region as is evidenced by their discoveries from a large number of sites like Baghaura, Kharkhaura, Meham, Sonipat, Panipat, Hansi, Hissar, Sirsa etc. Samudragupta probably did not annex the Yaudheya territory and left it as an autonomous but tax-paying state. However, some gold coins of Samudragupta have been found at Mitathal

(district Bhiwani) and Jagadhari and Haryana could not remain uninfluenced by the Gupta art impact. Terracottas found from Agroha, Sugh, Rohtak and some other places fall in line with Gupta style and tradition. No Gupta sculptures have been found in Haryana, but during excavations some interesting examples of Gupta art in Haryana have been noticed which are being published in this paper. Rohtak, Gujar Kheri, Kapalmochan (near Jagadhari), Rithal (Distt. Rohtak), Sirsa, Sanghel (Distt. Faridabad), Soudh (Distt. Faridabad), Jind and Agroha (Distt. Hissar) are the important places where different types of art material has been located such as Punchmarked Indo-Greek, Kuśāṇa and Yaudheya coins and coin-moulds, Kuśāṇa sculptures, Gupta terracottas, Chaturmukhī Liṅga and similar other articles have discussed in detail. The paper has a very interesting bibliography appended to this article. —D.D.K.

132. Handa, Devendra & Satyavrat :- *Some Religious Terracottas from Sugh.*

HSAJ, I, No. 1, 1986, pp. 88-99.

See Under Sec.I.

133. Jamkhedkar, A.P. :- *Memorial Stones from Sopara.*

JASB, LVI-LIX, 1981-84, pp. 35-37.

On the banks of the Cakratīrtha at Sopara is a temple complex apparently of recent origin. The group includes, besides the main temple, a temple dedicated to Śrī Rāma, Hanumant, and a cenotaph of a saint enshrining the image of Dattātreya. An old Śiva temple was restructured in the British period. Among the medieval sculptures, Surasundarī and image of Brahmā and Harihara and similar memorials have been reported at many places to note only some such as Balasane (Distt. Dhulia), Markandi (Distt. Chanda) from Maharashtra.

There are some other memorial stones which are different from such other stones described as hero-stones. These are raised in memory of warriors of valorous persons who lay their lives for some honourable cause. At Sopara, only four of the seven memorial stones are complete and available for full scrutiny. —D.D.K.

134. Jash, Paranabananda :- *Religion as Reflected in the Tribal Coinage.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 115-120.

See Under Sec. XII-B.

135. Kandaswamy, S.P. :- *The Kongu and the Roman Coins.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 39-44.

The paper presents a detailed study of a Roman silver coin found at a distance of two miles from Anaimalai in Pollachi taluk on the banks of the Aliyar river. It is similar to one of the forty pieces collectd from there. On the obverse is the portrait or the bust of the first Roman emperor Augustus Caesar (29 B.C.-14 A.D.) with the legend Caesar Augustus around it. On the reverse is the problematic image of a female holding a spear and flowery sceptre with the legend maxim pontiff around it. The female portrait is a Roman goddess. The coin can be utilised for the study of the chieftain Nannan of the Saṅgama period. Nannan's area was nearly Kongani territory, but due to chera infiltration they shifted to Kongu country. His Kankana region might have extended to the Anaimalai range. The coins were imported by the Roman settlers to further their trade with India. They were used more as bullions. Moreover a highway must have seen through the Nannan's land and it went via Kollumam from Anaimalai. — P.G.

136. Khan, Jalaluddin Ahemad :- *Religious Status of Woman in Pre-Gupta Inscriptions.*

VII, XXV, Pts. 1-2, 1987, pp. 157-163.

See Under Sec. VI.

137. Krishnamurthy, R. :- *Saṅgam Period Malayamān Coins.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 41-43.

Recently a few coins with legends in Brāhmī and in Tamil-Brāhmī characters have been discovered which are of great interest to historions of Tamilnadu. The coins came from the South Pannar river bed

near Tirukoviloor in South Arcot district of Tamilnadu. During the Saṅgam period, the area around Tirukoviloor was ruled by a Chieftain family, called Malayamāns. Coins found in this area have a common horse symbol on the obverse and hills and river symbol on the reverse. The coins are made out of thin copper plates, hammered and cut to rectangular or square size. They are die-struck coins. Five such coins have been illustrated in this paper. Sohanlal Sisodiya has attributed these coins to the early Kadamba dynasty and has given the period which belongs to early 4th century A.D. Parameshwari Lal Gupta has suggested 2nd century B.C. or 1st century B.C. for these coins. — D.D.K.

138. Krishnamurthy, R. :- *Saṅgam Period Chéra Coins*.

JNSI, XLIX, Pts. 1-2, 1987, pp. 36-38.

The Tamil country during the Saṅgam age was ruled by three major kings, the Chéras, the Cholas and the Pāṇḍyas. The Chéras ruled over the south-western part of the Tamil country, the Chola the north-eastern part and the Pāṇḍyas, the south and south-eastern parts. In his edicts Aśoka refers to the Cholas, the Chéras and the Pāṇḍyas as independent neighbours beyond the imperial borders. The generally accepted age of the Saṅgam period is from 3rd century B.C. to 3rd century A.D.

During the past four years, many coins of Saṅgam period have come to light. A Saṅgam period Pāṇḍya coin with a legend was discovered by the author of this article and was published in this periodical in 1985, and recently a book in Tamil on Saṅgam period Chola coins with photographs have been published by him. Some other authors also have brought out some works on numismatics recently. — D.D.K.

139. Kulkarni, Prashant P. :- *Early Roman Coins in India*.

JNSI, XLVI, Pts. 1-2, 1984, pp. 37-38.

The author publishes a republican coin found in Madhya Pradesh (Ajaigadh). The coin belongs to M. Porcius Laeca, c. 125 B.C.. The discovery of the Julius Caesar's coin which dates back to 49 B.C. which came to light recently and the one published here is indicative of some

commercial contacts between India and the Republican Rome during good old days. Shri A.L. Rajput of Jabalpur has sent the photographs of two more early Roman coins found in that area and these two have also been published here by the author. One of them belongs to Augustus Caesar (B.C.27-A.D.14) and the other Vespasian Caesar (A.D. 62-70). The author leaves it to experts to probe whether central India had trade relations with Rome in the Republican period. — P.G.

140. Kulkarni, Prashant P. :- *Gold Coins of Vigraharājadeva.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 48-49.

Vigraharāja, the Shakambhari ruler of North India is known to us from various sources. His coins are unknown but some Śrī-Vigraha coins are disputable, which are attributed to Vigrahapāla of Bengal also. Two interesting gold coins of this ruler with his full name Vigrarājadeva have been discussed in this paper. The silver coins of Indo-Sassanian fabric bearing the letters Śrī-Vigraha has been attributed to Vigrahapāla by Cunningham and Lallanji Gopal. But R.K. Sethi seems to have correctly attributed them to Vigraharāja II, the Chauhana king. Now the problem arises that to which Vigraharāja these coins may be attributed. There were four rulers with this name in same dynasty and much confusing accounts have been given by various authors. Tod's '*History of Rajputana*', '*Prithvīrāj Rāssau*' etc., do not serve any purpose. The author has finally attributed those coins to Vigraharājadeva III, the Chauhana ruler of Delhi. — D.D.K.

141. Kundu, Sambhunath :- *Eight-armed Goddess on a Gold Coin of Bengal.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 98-99.

The numismatic tradition of representing a goddess was introduced by the Gupta rulers in Bengal and was later followed by some independent chiefs. Two armed Lakshmi was the only pet deity. Samacharadeva was the first independent ruler of East Bengal to break away from this tradition and represented Saraswati, instead of Lakshmi, on the reverse of some of his gold coins. An unidentified ruler of East Bengal introduced another type of coins having a king and his horse on the

obverse of the coin and a standing eight-armed goddess on the reverse. Śāśāṅka king and Vinaya Gupta replaced Lord Śiva on their coins. Sarvani is another goddess which was popular in Bengal in sixth and seventh centuries. — D.D.K.

142. Lahiri, Bela :- *Evolution of Coinage of Kashmir upto the Rise of Utpal Dynasty.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 103-106.

A critical study of the coinage of Kashmir not only reveals that a characteristic series was evolved gradually through different stages but also throws important light on the early history of Kashmir, so much confused by its great chronicler. The paper deals with Mihirakula and his successor, Toramāṇa, the Kidāra Chief and his successor, and the Karkotas. The coinage of Kashmir offers the most uniform and monotonous series in the hetero-genous currency system of the early medieval period of Northern India. The origin of the monetary system of Kashmir may be traced back to the time of Mihirakula, who sought refuge in Kashmir after his defeat at the hand of Yaśodharman and Narasimhagupta. He ruled and issued coins there and adopted the current Kuṣāṇa devices of standing king and seated goddess for his coinage. The stage of Toramāṇa reminds of the Kidāra Kuṣāṇa family. The third stage is exhibited of the Karkotās of the Nāga origin. — P.G.

143. Leeuchli, Samuel Clark :- *Yavana Inscriptions of Western India.*

JASB, LVI-LIX, 1981-84, pp. 207-221.

The Buddhist caves of Karla and Junnar in Western India contain nine votive inscriptions recording gifts of Yavanas. These inscriptions have been interpreted in various ways, none of which have been completely satisfactory. There are three words, i.e. *Yona*, *Yonaka* and *Yavana* which all have been considered to mean 'Greek'. Pāṇini gives *Yavanī* as the feminine of *Yavana* and the word is therefore attested in Sanskrit prior to the advent of Alexander. There is a great controversy over these words and the debate concludes with the remarks that three of these inscriptions (Nos. 6, 7 and 8) have not been interpreted correctly. It is believed that the Yavanas of the west Indian cave inscriptions were not

mere merchants, but they were high rank officers, either civil or military. Dhenukākaṭa and Umchanākaṭa seem to have been the ancient Indian and Iranian names respectively for modern Junnar. This identification would solve not only the problem of the location of Dhenukākaṭa, but would eliminate the apparent lack of reference to Junnar in both classical and inscriptional sources. — D.D.K.

144. Mahadevan, Iravatham :— *An Old Sinhalese Inscription from Arikamedu.*

JASB, LVI-LIX, 1981-84, pp. 222-226.

Eighteen potsherds bearing graffiti consisting of very brief and mostly fragmentary inscriptions in the Brāhmī script were excavated in 1945 by Mortimer Wheeler at Arikamedu (Virampatnam) just south of Pondicherry. A few more pottery graffiti with similar Brāhmī inscriptions have also been found at Arikamedu by a french archaeologist. One of the graffiti published by Wheeler is in Prākrit language and written in the Kuṣāṇa Brāhmī script of c. Ist century A.D. Another Prākrita inscription found at that place is in southern Brāhmī characters. Some other works are in the Tamil language written in the Tamil-Brāhmī script. The author of this paper has proved an inscription written in old Sinhalese language which was considered to be in the Tamil language. Latin language in the Roman script has also been found at Arikamedu which was an international trading centre and enter-port in South India around the turn of the Christian era. Some other important facts have been discussed in this paper. — D.D.K.

145. Mahajan, M. :— *Society by Place-Names from Inscriptions Found in Maharashtra.*

JI, XI, Nos. 1-2, 1983, pp. 259-286.

Place-names from the inscriptions of different dynasties suggest that society in ancient times in Maharashtra was divided in many castes and tribes. Kings gave donations to Brāhmaṇas to form Agrahāra, i.e. Brāhmaṇa Colony. Place-names after Brāhmaṇas may be the names of such colonies founded after the order of donor king. Names indicating Brāhmaṇa colonies have been found in one Kalachuri inscription dated

KE 360. Place-names from different castes, dynasties, professions with ancient names and modern names have been discussed in detail. The paper concludes with the remarks that society in ancient Maharashtra was composed of different sections. All of which have survived in the modern society. The place-names throw fresh light on the antiquity of certain sections of society, professions, arts and crafts etc. — D.D.K.

146. Maity, S.K. :— *Panoramic Culture of Early Indian Coins*.

JNSI, XLIX, Pts. 1-2, 1987, pp. 1-12.

T.S. Elliot in his '*Observation on Culture*' states that the basis of culture is religious beliefs and practices. It is Christianity that forms the basis of European culture. The pre-eminence of Hinduism in ancient India gives rise to the Indian culture its special significance. The culture reflected on the early indigenous coins is essentially primitive in character. Early metallic pieces are stamped with various designs. The vast panorama of natural objects on our coins are considered to be Zoroastrian, Buddhist and Tantric in character. The Indo-Greek, Indo-Scythian, Indo-Parthians and other coins have been discussed. The splendid Gupta coinage with its many types and infinite varieties and their inscriptions are the finest examples of ancient art on coinage. — D.D.K. .

147. Mangalam, S.J. :— *Two Horse Shoe Shaped Gold Coins from Wai. District Satāra, Maharashtra State*.

JNSI, XLVI, Pts. 1-2, 1984, pp. 53-54.

Two gold coins have been collected from the river Krishna near Wai. They are blank on the one side and on the other side there is a Kannada legend. These coins may be ascribed to some of the Chālukyan feudatories. The reading of the legends is not satisfactory. The metal being gold, there is no doubt that a large number of the coins, must have gone to the melting pot of the jewellers.— M.R.G.

148. Manickam, V. :— *Āṇai Achchu : A Coin from Kongu Country*.

JNSI, XLVI, Pts. 1-2, 1984, pp. 101-102.

It explains the details of *Āṇai achchu*, a coin figuring in the

epigraphs from the Koṅgu country, a region in the Tamilnadu. At the outset, it may be noted that the name *achchu* itself is a reference to a dye-struck coin. In the lithic records we come across the different names of this type of coin. The term *Āṇai achchu* implies that the coin bore the figure of an elephant. We will not be far wrong in identifying the *Āṇai achchu* of the epigraphs with the Koṅgu-Cherā coins or the Gajapati pagodas of the numismatics. *Achchu* was a coin of slightly increased weight than the *Kaṭaṇju*. The curator of Madras museum gives them the weight as 3.8 grams and 3.2 grams. Again the *achchu* is equal to 9.6 *panam* as per its reference in the *Vijayamaṅgalam* epigraph. — P.G.

149. Mirashi, V.V. :- *Further Light on the Risthal Stone Inscription of Prakāśadharman.*

JOIB, XXXV, Nos. 1-2, 1985, pp. 119-126.

This stone inscription was discovered at Risthal in the Mandasor District of Madhya Pradesh in 1983. It contains the genealogy of the hitherto unknown Aulikara king Prakāśadharman who vanquished the Hūṇa king Toramāṇa, and records his religious and charitable works. The record has been edited by several scholars, it deserves to be thoroughly rediscussed in detail as it is of utmost historical importance, and its treatment by each editor has some inaccuracies or deficiencies.

There were two branches of the Aulikara family, one ruling from Daśapura (Mandasor) and the other from Risthal. The former was the chief one, the latter was subordinate to it. The genealogical tables of both the branches have been given. Prabhākara (467 A.D.) was the last king of the Daśapura branch, Prakāśadharman (515 A.D.) was the last king of Risthal branch. The inscription clearly states that Prakāśadharman performed several religious works and constructed temples : a Śiva temple and a cloud-scraping temple of Brahmā at Daśapura, the shrines of Kṛṣṇa and Bujjuka with residential quarters for ascetics proficient Sāṅkhya and Yoga, and several other buildings etc. The present inscription has been completed at about the close of Prakāśadharman's reign. His victory over the foreign invaders has been discussed in detail. — D.D.K.

150. Mukherjee, B.N. :-*A Note on the Aramaic Inscription of Priyadarśī (Aśoka) from Taxila.*

JASB, LVI-LIX, 1981-84, pp. 235-243.

In 1914-15 an octagonal pillar of white marble was found built into a wall between two chambers of building of Block Fat Sirkap (Taxila). An inscription in Aramaic is engraved on the pillar. The top of the pillar is unevenly broken, and the topmost line of the inscription is partly mutilated. A. Cowley and L.D. Barnet, who were among the first writers on the Taxila inscription, attributed it to 4th century B.C. and did not find in it any reference to Aśoka (or Priyadarśī). Altheim wanted to see in this record allusions to textual tradition on the Avesta in the post-Achalmenid period. A large number of western scholars worked on this inscription and compared it with Aśoka's Prakrit RE-IV, found at Girnar, Kalasi, Dhauli, Jaugada, Erragudi etc. It has been translated and the scholars have come to the conclusion that it was written by king Priyadarśī, when he had been anointed twelve years before taking the throne. — D.D.K.

151. Mukherjee, B.N. :-*Lord Vāsudeva on a Coin of King Vāsudeva-I.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 46-47.

An interesting gold dinara belonging to a Kuṣāṇa king Vāsudeva (Bazo deo) has been discussed in this article. He was the first Kuṣāṇa ruler during whose rule the place of commencement of Bactrian legend on the obverse of Kuṣāṇa coins changed the conventional size of the coins. On the reverse appears God Vāsudeva. While the three of the attributes (wheel, conchshell, and mace) are expected in iconic representation of Vāsudeva, the fourth one- a thunderbolt is rather unusual in this context. If it is a thunderbolt, it can be recognised as Indra, but some of the Kuṣāṇa coins have Śiva. The coin can also be considered as a precursor of the 'Kārttikeya' type coins of Kumāragupta-I of the Imperial family. Thus the case of this coin has not yet been finally adjudicated. — D.D.K.

152. Munshi, Arun Chandra Deb :-*New Light on the Origin and Early History of the Kuṣāṇas from Coins and Other Sources.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 83-85.

The origin and early history of the Kuṣāṇas has remained inconclusive so far. An exhaustive study of the numismatic sources can throw light on this question. Since Kuṣāṇa numismatic sources are available from Sakaranli (around Aral sea) regions, these are to be taken as evidences to reconstruct the early history of the Kuṣāṇas after migration when at least over a half century had passed off. The early Kuṣāṇa kings like Miaus, Herass, Hyrkodes, cannot be taken as having belonged to one and the same dynasty. From Kujula onwards; the continuity of a single dynasty is evident from the facial representation of Vema, Kanishka, Huvishka and Vasudeva coins. On the basis of Chinese official records Kuṣāṇas and some other tribes are of Mongoloid origin. — D.D.K.

153. Murthy, A.V. Narasimha : - *A Roman Coin Mould from Banavasi*.

JNSI, XLVI, Pts. 1-2, 1984, pp. 45-46.

A Roman coin mould was discovered during archaeological excavations conducted at Banavasi from 1969 to 73. The mould is made of fine grained agate which is almost black in colour. It is rectangular in shape and measures  $1.9 \times 1.4 \times 0.8$  inches. It has a groove at the top which also measures  $0.9 \times 0.4 \times 0.2$  inches. On the inner flat surface is carved the design and hence it can be called as one half of the mould and the other half is yet to be discovered. The carving, practically, covers the entire stone in the centre. It is circular and a lady is seated in the centre. Round her are dotted lines in a circular manner. The lady is sitting on a decorated chair, the two legs of which are very clear. Her legs rest on a foot stool. She holds a sceptre in her right hand and a branch of tree in her left hand. Towards the sceptre almost touching the dotted line are seen some letters which can be made out as Maxim. The legend on the other side is not clear. The mode is exactly similar to the reverse of the coin of the Roman emperor Tiberius and some others. The author has also dealt upon in some detail the significance and purpose of the mould.— P.G.

154. Nornha, Edward : - *Date and Authorship of Two Early Catholic Manuscripts, Written in the Kannada Language*.

JKU, XXX, 1986, pp. 105-125.

The beginnings of religious literature written by Christians in Kannada has not yet been conclusively investigated. Mr. Jesuit Leonardo Chinnami (1609-76) authored some religious works in Kannada, but these works are not extant. The first christian religious work in Kannada to appear in print was translation of the New Testament. The catholic missionaries composed several treatises for the instruction and edification of their nascent flock, but only two MSS have been brought to light by Srinivas Havanur. Both the MSS are in the school of Oriental and African Studies, King's College, London. The MSS are scribed copies of original works which are on palm leaf form kept in the museum of St. Aloysius College, Mangalora, No. 40 and 337 namely *Jñānopadeśa IV* and *Devamateya Dharmacaritregalu* respectively, written in 1734 and 1739 A.D. respectively. These works are available in other Southern languages. A critical study of these MSS is available in this paper. — D.D.K.

155. Pandey, Indu Prakash :- *Lucknow Saṅgrahālaya kā Guptakālīna Svarṇa Mudrākosa* (*Gupta Golden Coins in Lucknow Museum*). (*Hindi*).

BMA, XXXV-XXXVI, 1985, pp. 75-106.

State Museum, Lucknow has a large collection of gold coins of India. The coins of Gupta period, housed in this Museum, are specially important for the economic history. The paper discusses different types of gold coins of number of Gupta kings from Chandragupta I to Skandagupta and also his successors. — B.K.K.

156. Pant, G.N. :- *Representation of Weapons on Ancient Indian Coins*.

JASB, LVI-LIX, 1981-84, pp. 244-258.

An attempt has been made in this paper to describe the weapons depicted on the ancient Indian coins. The evidence gleaned from the coins could easily be corroborated by comparing them with the sculptures, paintings and contemporary literature. The bow and arrow on the Archer type of the coins of Chandragupta Vikramāditya show the emperor as the unrivalled Bowman, a ship with mast on Śātavāhana coins announced their might on the sea. Similarly other coins are a source material for history.

Different types of coins have been discovered in different parts of India which go back to the prehistoric period. Historians have collected Indo-Bactrian and Indo-Greek coins and similar coins of other kings. Important weapons on the coins are bow, arrow and quiver, spears and javelins, sword, dagger, battle-axe, mace (*Gadā*), trident (*Trisūla*) etc. All these have been discussed in detail in this article. — D.D.K.

157. Parikh, Pravinchandra C. & : - *Lapkaman Copper Plates of Śaṅkaraganya (Kalacuri) Sam. 345.*

JOIB, XXXVII, Nos. 1-2, 1987, pp. 163-168.

Two copper plates inscribed on one side were found by Shri Amaraji Thaker while ploughing his field near Malay Timbo near Ahmedabad, Gujarat State. They are now in the possession of Shri Bhalaji. The total weight of the plates 1.450 Kg. Except few places, the writing is in a state of good preservation. The record consists of 36 lines, 18 being inscribed on the inner side of each plate. The characters belong to the variety of the Southern alphabets, with knobs at the top. They show some mixture of Northern peculiarities.

The language of the record is Sanskrit. Except the five benedictive verses at the end, the whole record is in prose throughout. The first 15 lines are composed in an ornate style. As regards the orthography, consonant following *r* is doubled in many places. The plates are issued by Śaṅkaraganya of the Kalacuri dynasty from his camp at Rajabrasvami near Naimiṣa on the Northern bank of the river Gaṅgā. The date and regime of the king has been discussed. — D.D.K.

158. Patel, Radha : - *Representation of Weapons on Vijayanagar Coins.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 111-112.

Generally weapons are portrayed on the obverse and reverse of the coins. Bow, spear, sword, dagger, battle axe, mace, trident, *chakra* etc. are seen depicted on the coins of Vijayanagar empire. The brief survey and study of the weapons depicted on the coins of the Vijayanagar empire throws welcome light on the continuity of the Hindu system and warfare and confirms and corroborates the types of weaponry known from the sculptural representations of the period. Further the prominence given

to the warfare and use of the weapons by this essentially militaristic Hindu empire is attested by their depiction even on coins of Tirumalarāya Devarāya I and II, Krishnadevarāya, Harihara II, Vijayarāya II, Sadāśivarāya and Śrīraṅgarāya II etc. — P.G.

159. Pokharna, P.L.:— *A Huge Hoard of Gadhaiya Coins from Kasindra.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 51-52.

Kasindra (Kās-hṛda) an ancient site in Sirohi district, situated on the bank of river Kalindri, yields a huge hoard of Gadhaiya coins comprising of 94,031 full debased silver specimens and hundred broken pieces in two beggar-pots buried in the earth. This find was first noticed by some labourers. The curious discovery of this hoard is highly significant as it represents the largest single hoard of Gadhaiya coins so far reported in the country. There are no initials on these coins. Kās-hṛda was an important centre of social, religious and political gravity of western India in the early medieval period of Indian history. It had been the war field during seventh century, when Arbuda (Mount Abu) was protected from attacks by Vajrabhaṭṭa Satyāśraya. — M.R.G.

160. Rai, S.N. :— *Sohagorā kā Tēmrapatra Abhilekha (Copper-plate Inscription of Sohagorā). (Hindi).*

PPB, XII, Pts. 1-2, 1984, pp. 137-140.

Sohagorā copper-plate inscription which was found in 1893 A.D. from the village of the same name in Gorakhpur district of U.P. The date of the copper plate has been an issue of controversy. In the present paper the author tries to establish the inscription as Pre-Mauryan on palaeographic grounds. The paper also throws some light on the development of Brāhmī script. — B.K.K.

161. Rao, C.V. Ramachandra:— *A Study of the Preambles of the Inscription of the Later Eastern Gangas and the Gajapatis.*

IJAPSA, XII, No. 1, 1984, pp. 37-48.

This article discusses the salient features of the preamble of the Eastern Gaṅgā Copperplate charters of the post Anantavarman Cōdagaṅgā period, i.e. after 1152 A.D. This begins with the Dasagoba plates of Rājarāja III, dated s. 1120. The pedigree is found revised to associate their origin to Gods, viz. Viṣṇu, Brahmā, Atri, Indra etc. It also discusses the '*Preambles of the Lithic Records of the Later Eastern Gaṅgās*' and the '*Preambles of the Inscriptions of the Gajapatis*'. It is surmised that a preamble was evolved for the lithic records in the time of Vajrahasta III. The article has given word by word the record of Aniyanka Bhīma III with the preamble of Śrīśailam record of Kapileśvara. In Appendices it gives the genealogy according to the charters of Vajrahasta III and the early charters of Anantavarman Cōdagaṅgā; and genealogy according to the latter charters of Anantavarman Cōdgaṅgā. — R.S.

162. Rastogi, N.P. :- *The Vowels in Brāhmī Inscription of Aśoka: Origin and Development.*

BMA, XXXVIII, 1986, pp.45-56.

This paper deals with some vowels in the Brāhmī Inscription of Aśoka. These are I,U,E and O. The letter I consists of three dots triangularly placed. The placement of the dots is not uniform everywhere. In most cases two dots are put one above the other, while the third is placed on the right almost in the middle. Four categories of the vertex of triangle have been found at different parts of India on inscriptions. The vowel U resembles L in English i.e. a long verticle line, to the lower end of which a short horizontal bar is added to the right. The author has showed about 10 varieties of this vowel found in India and other countries of South-East Asia. The third vowel is the E and the last is O. Different types of both the vowels have been discussed elaborately. — D.D.K.

163. Ray, S.N. :- *A Numismatic Note on the Founder of the Magha Dynasty.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 28-30.

See Under Sec. VI.

164. Ray, Sunil C. :- *Cast Copper Coins from the Excavations at Ahichchhatra 1940-44.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 13-18.

The Archaeological Survey of India, conducted large scale excavation at Ahichchhatra, district Bareilly during the years 1940-44. The reports on the pottery, terracotta, figurines and beads recovered from the excavations have already been published. The find also included a large number of coins. Stratum I yielded the familiar monetary issues of the Ādivarāha and Śrī Vigraha types. The coins of the Kuśāṇas were met with in stratum IV whereas the Pañchāla Mitra coins were found in strata I to IV. Coins from different places dating from 850 B.C. to 300 A.D. have been discussed. An attempt has been made in this paper to compare various types found in different strata of Ahichchhatra with the published evidence of other stratified digs. A further study in this direction with the availability of larger materials from various excavated sites is sure to ring out a clear pattern of the distribution of the different types of uninscribed cast copper coins. —D.D.K.

165. Reddy, B. Muralidhar :- *Rare Coins of Vijayaka from Ujjain.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 34-36.

The author has for the first time published here four inscribed copper coins which are hitherto unknown and important which had been collected long back from the ancient mounds of Ujjain by V.S.Wakankar. The coins have the legend *Vijayaka* and have traces of Ujjain symbol along with the bull, *svastika* taurine, and *Indradhvaja* etc. Allan had earlier catalogued three similar bull types under tribal coins but they were without legend. So, the importance of the present species lies in their legend which can be read as *Vijayaka*, hitherto an unknown king. Wakankar is of the view that the legend was either to denote some victory over an allian ruler or may be the name of a local ruler of the first century B.C. Yajñaśrī Sātakarnī was succeeded by the Sātavāhana king Vijaya whose portrait and elephant type coins are found in Maharashtra and these species enable us to assign them to this Vijaya tentatively on the present state of knowledge.— P.G.

166. Roy, Brajadeva Prasad :-*Bearing of Mahābhārata on the Yaudheya Coins.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 75-77.

See Under Sec. III.

167. Sandesare, Bhogilal J.: - *A Fourteenth Century Sanskrit Inscription from Aṇahilavād Pāṭan̄, North Gujarat.*

JOIB, XXXV, Nos. 1-2, 1985, pp. 117-118. .

The inscription commemorates the reparation of the temple of the Śiva God Āhadeśvara of Pāṭan̄ by one Rajput chief Khundū, who belonged to the Paramāra clan, and was an inhabitant of Ayodhyā. The inscription does not give the family history of the builder. But it throws light on interprovincial contacts in medieval India. From the name of the father one may hazard a guess that the family belonged originally to Gujarat and had shifted to Ayodhyā on account of political calamity. According to the author the builder might had some blood connections at Pāṭan̄. The fact noted in the inscription is very important for the social history of ancient and medieval India. — M.R.G.

168. Sethna, K.D. : - *The Greco-Aramaic Inscription of Kandhar- Some Second Thoughts On Its Interpretation.*

HSAJ, I, No. 1, 1986, pp. 168-191.

A rock-inscription in two languages- Greek and Aramaic was discovered in April, 1958, at Shar-i-kuna near Kandhar in Southern Afganistan. It was copied, translated and commented on both by Italian and French scholars. Translation from the Greek was easy; the Aramaic presented some difficulties. But the result was hailed as one of the most illuminating in relation to the Mauryan emperor Aśoka who is generally taken to have reigned in c. 269-232 B.C. The inscription has been studied on the basis of Filliozat's English translation and D.C. Sircar's more idiomatic rendering. The Greek word king Piōdasses has been stated as king Priyadarśī, the rest is almost the same wording. For whom was the

inscription intended? Who were the Yavanas? These two points have been discussed in this essay on the basis of different theories. — D.D.K.

169. Shashibhooshan, M.G. :- *Roman Coins from Valluvally.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 39-40.

Rome had commercial relations with India since hoary past. Roman gold and silver coins and silver punch marked coins of different periods have been unearthed from several places in Kerala at different times. These coins flowed into Kerala to buy pepper, pearls, gemstones, silk etc. Strabo has indicated that before A.D. 21 not less than 120 ships sailed for India from Myos on the Red sea which is evident from maritime trade organisation of Rome. In those days Muziris was the important commercial centre on the Malabar coast in ancient Kerala.

The accidental discovery of Roman coins from Valluvally in 1983, catalogued by this writer provides a fresh insight into the ties between Roman empire and ancient Kerala. Details of coins have been furnished. — D.D.K.

170. Shastri, Ajay Mitra :- *A Note on Magha Coins.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 26-27.

The author, as a result of his study, proposes to bring out certain new points to the notice of the scholars. Putting two coins, studied earlier together, Shastri concludes that both of them belonged to a king Magha, whose full title was *Mahārāja*. The Allahabad Museum has another coin similar in fabric and typologically on which *Maharaja Ma* are fully accommodated and the reading is beyond any doubt.

The existence of a ruler named *Śatamagha* on the basis of certain coins in the collection of B.M.Vyasa and another coin found in the excavation at Kauśāmbī is now put to question as these coins are now attributed to *Sivamagha* in place of *Śatamagha*. Similar is the case of the name *Pushvaśrī* which is now read as *Prauṣṭhaśrī* who is well known from inscriptions and other coins. — P.G.

171. Shastri, Ajaya Mitra :- *The Couch Type Coins of Chandragupta II.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 86-90.

There has been considerable uncertainty regarding the chronological position of the couch type of coins of Chandragupta II vis-a-vis his other types. So far the couch type has been chronologically grouped with the Archer and standard types on the basis of the common reverse device, i.e. enthroned goddess. That this is not a full-proof criterion, is, however, shown by the obverse legend on some of the varieties of this type which affords a piece of highly valuable evidence for showing this problem to some extent. Legends in genitive could not become popular with the Guptas who were accustomed to legends ending in nominative singular is evidenced by the reassertion of the nominative ending legends during the reign of Chandragupta II himself as well as the almost total absence of silver coins with genitive ending legends during the regimes of his successors. The word *rūpākṛti* below the couch indicates the emphasis given to the emperor's outstanding beauty and form. The couch type was issued fairly late in the reign and king and queen on couch type be also dated about the same type. — P.G.

172. Shastri, Ajay Mitra :- *The Pāñdavas of Mekalā.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 238-259.

Opens with the statement sources of history of Pāñdava chiefs of Mekalā-Bamhani plates of Śūrabala, Mallar plates adding more to our knowledge removing erroneous notions based on the defective wording of the *prāśasti* portion of Bamhani plates and a stray plate found at Burhikhar forming part of the present township of Mallar. Evaluates the details of two records namely Bamhani and Maller plates of Śūrabala alias Udīrṇavaira constituting practically the only source of information about these rulers. Analyses the contents of the plate mentioning that these begin with auspicious formula *sidhhham* (indicated by a symbol) *svasti* or *om svasti* followed by history of the family. The *prāśasti* in the Mallar plates is preceded by the statement that this charter of illustrious Jayeśvara-bhaṭṭāraka is written with Udīrṇavaira's permission. In the first stanza of both inscriptions the first member of the family is said to have been born in Mekalā. The name Mekalā still survives in the range of hills

called the Maikal range. Proceeds with the historical data of the Bamhani and Mallar plates providing genealogy of the dynasty. Discusses the settlement of the period of the dynasty as contemporary of the kings that arose at the fall of Imperial Guptas. Compares Mekalā Pāñdavas with the chiefs of Kośala and concludes that almost total dissimilarity of names and abandonment of *bala* ending names prove that the Kośalā and Mekalā Pāñdavas are two independent dynasties. Concludes that these two families were collaterally related without final verdict waiting for some more evidence. — N.K.S.

173. Shastri, T.V.G. :- *Mahārathī Coins and their Chronology*.

JNSI, XLIX, Pts. 1-2, 1987, pp. 22-33.

The term 'Mahārathī' won administrative title under Mauryas. After the fall of the Mauryan empire, they formed a confederation and carried out their own rule in different regions of Deccan. The numismatic evidence of the early chieftains showing different titles during Aśokan period, was found in coastal Telengana, Rayalaseema region of Andhra Pradesh and at other places. Recent excavations of Veerapuram show that 'Mahārathīs' who hailed from Veerapuram had issued the coinage of their own after they became independent. The author has traced the history of the discovery of coins in different regions of Karnataka. A systematic and detailed description of some coins has been presented. A table showing coin types of Mahārathī kings and their probable dates have been appended.— D.D.K.

174. Shetti, B.V. :- *Some Memorial Stones in Bombay*.

JASB, LVI-LIX, 1981-1984, pp. 304-310.

Memorial stones are found in all parts of India through the ages. However, they are widely distributed in Karnataka as there is hardly a village that does not possess one or more such monuments. This was so because Kannadigas were well-known for their heroism which fact is corroborated by the writings of Hieun Tsāng, Rājaśekhara and others. There are a number of hero stones in the collection of the Prince of Wales Museum of Western India, Bombay, most of which come from Karnataka.

These are dated in Śaka 1204 (1282 A.D.) and description of these stones has been given in this paper.

In the suburbs of Bombay, in Eksar village, about a mile north-west of Borivli station, in a mango orchard, on the west bank of a water pond are a row of six memorial stones carved out of trap rock. It appears that Bhojadēva reached Sopara from Ujjain via Nasik and Nanaghat and fought with the Konkana rulers and got victory in a war but he was defeated by Jayasimha of Kalyāna in 1024 A.D. — D.D.K.

175. Singh, Arvind Kumar :- *Fresh Reading of Four Small Khajuraho Inscriptions.*

PPB, XIII, Nos. 1-2, 1985-87, pp. 101-105.

Khajurāho is situated in Chatarpur district of Madhya Pradesh. The place is famous for magnificent group of temples which were constructed during 9th to 13th centuries A.D. The earlier group of temples, namely Varāha (900-25 A.D.), Lakṣmaṇa (930-50 A.D.), Pārśvanātha (950-70 A.D.), Viśvanātha (999 A.D.), bears some inscriptions. The largest one is the Viśvanātha temple inscription of Dhanga consisting of 34 lines. Several inscriptions of Khajurāho have been published and revised from time to time but some mistakes still remain there. Fresh reading and interpretation of these four inscriptions of Khajurāho may help us to revise the name of king as Virinida and the name of the Kṣetrapāla as Varenida and also to fix the chronology of the corner chapel of the Lakṣmaṇa Temple and throw light on the Sadśiva image. — D.D.K.

176. Singh, Kaushalesh :- *Two Unique Copper Coins of Kuśāṇa Kings.*

JNSI, XLVI, Pts.1-2, 1984, p. 23.

The paper described two unique copper Kuśāṇa coins preserved in the State Museum, Lucknow, one of the Kaniṣka and the other of Vāsudeva I (?). The Kaniṣka coin is square in shape curved at the ends like modern five paise coins. The shape of this coin is quite new and the standing figure of king is shown from one corner to other corner. The shape of the coins, the position of the king and deity Miro is nowhere to be

found on any other Kuśāṇa copper coin. The second coin is also significant as 'Śiva' is depicted here in a different pose as appears from his holding the trident which is not verticle. On the basis of art of this coin, we may say that it was minted by Kuśāṇa king Vāsudeva I while his power was tottering. – P.G.

177. Sohoni, S.V. : - *Ethnology of Hūṇas in India Numismatic Evidence.*

JASB, LVI-LIX, 1981-1984, pp. 311-321.

The Hūṇas were a nomadic community based on a region near North China and South-West Mangolia. Their movements westward brought them into contact with eastern Europe, the Roman empire in west Asia, Persia and India during 4th-5th centuries A.D. The Chinese and Roman sources indicate the existence of two broad groups in the Hūṇa population, one being largely Mongolian in looks and built, and other being Caucasian-Turkish. The Roman poet, Clandian, gave this account at the time of the downfall of the Roman empire. These Hūṇas are a tribe who live on the eastern border of Scythia beyond the frozen Tanais, most infamous of all the children of the North etc. Jordanus, a gothic author declares them to be the most unchaste and sons of Halirunnar women. They came to India in two groups, viz. Śveta Hūṇas and Hāra Hūṇas. How Hūṇas attacked India under Toramāna and Mihirakula through Bolān pass and Baluchistan and established their regime in Kashmir has been discussed in this article. Portraits of four Hūṇa-kings have been presented. – D.D.K.

178. Srivastava, Prashant : - *The Controversial 'Apratigha' Coin of Kumāragupta I.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 86-89.

The mystery of the 'Apratigha' type of coin of the Imperial Gupta ruler Kumāragupta I has obstinately defied solution so far, despite the best efforts of the numismatists. The obverse of the coin shows three human figures, two male and the third a female. The central figure is that of a man, clad in *dhoti*, facing to front, with the hands clasped at his chest. The female figure wearing *sārī* and *cholī* has *vitarka mudrā* (posture of argumentation). Another male figure wearing a cap, shield in left hand and

a Garuḍadhvaja in the right hand. To the right of the central figure is vertical legend, Kumāra to its left Gupta. None of the three figures displays a numbus. Different theories have been furnished to interpret the coin. Finally Altekar points out as long as a circular legend on this coin type is not satisfactorily read, it will be difficult to solve the mystery of this coin with any certainty. – D.D.K.

179. Srivastava, V.C. :-*The Sun-Gods on the Kuṣāṇa Coins:A Historical Perspective.*

JNSI, XLIX, Pts.1-2, 1987, pp. 100-108.

From the very beginning of the Kuṣāṇa studies the presence of a variety of gods of diverse origins in general and the Sun-gods in particular on the Kuṣāṇa kings has engaged the attention of scholars and various theories have been propounded on this topic. The Sun-gods of the Kuṣāṇa coinage have been found on numismatical articles; in literature, sculptures and other sources of the Kuṣāṇa world.

It appears that the Kuṣāṇa kings adopted Mithraic Sun-cult, though they did not become exclusive in this matter, on account of the historical circumstances of the times. In the 1st and 2nd centuries A.D. Mithraism had become an international movement with immense popularity in Rome, West-Asia, Afghanistan and North India. The concept of Mithra as the great king is not against the concept of Indian Sun-god, rather it is in harmony with it. The absence of Mithraic Sun-gods on the coins of later Kuṣāṇas after Huviṣka may be explained in the ground of Indianization of Vāsudeva who is exclusively Śaiva. – D.D.K.

180. Tewari, S.P. :-*Notes on Megha-Dambara.*

BMA, XXXV-XXXVI, 1985, pp. 23-30.

The epigraphical reference to the term *Megha-dambara* is met in the Karuvur inscription of Vīrarājendra I. As gleaned from the text of the record and also the English translation of it supplied by Hultsch, it figures in the context where the defeat of Chālukya king Ahavamalla is reported. The paper presents a discussion for the better understanding of the actual import of the term *Meghadambara*. According to author, it was a

decoration made or painted in case of the ceilings of caves, temples and houses. It was also an object like *Chhatra* made with the help of blue silk arranged with so many pieces of other colourful silk fabrics. – B.K.K.

181. Thakur, Vijaya Kumar :- *Role of Guilds in Ancient Indian Urban Administration (c. 200 B.C.-A.D. 600) - A Numismatic Study.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 70-76.

See Under Sec. VII.

182. Thaplyal, Kiran Kumar :- *Note on a Recently Acquired Clay Tablet in the State Museum, Lucknow.*

BMA, XXXVIII, 1986, pp. 67-70.

A clay tablet was purchased by the State Museum, Lucknow from a local dealer in 1986. The tablet shows a human figure fighting a lion and an inscription in the Gupta characters, on the obverse. The reverse is flat and plain. The human figure is artistically shown. He holds a shield in the right hand, a sword in the left hand raised higher than the head, in the act of striking. The visitors have expressed the view that it could be the depiction of Bharata, son of Dusyanta and Śakuntalā, playing with a lion's cub after forcibly taking from its mother while she was suckling it, as described in the *Abhijñāna-śākuntalam* of Kālidāsa. Some imperial Gupta coins depict a king hunting a tiger. Samudragupta and Chandragupta II have similarity with the tablet. The legend on the tablet under discussion has four letters in the Gupta characters reading the legend as *Śrī-Rudrasya*. Thus it appears the owner of the seal was in all probability a king or a warrior and a man of artistic taste. – D.D.K.

183. Thaplyal, K.K. & Sharma, R.C. :- *Mathura Buddhist Image Inscription of Saṅghavarman.*

BMA, XXXV-XXXVI, 1985, pp. 1-6.

An image of Lord Buddha has been recently unearthed in 1976, from Govindnagar in the western outskirts of Mathura City which is now housed in Mathura Museum. The image is carved in red sand stone with a

few yellowish spots showing the Buddha with his right hand in *abhaya-mudrā*, standing elegantly in a thoughtful expression, exuding serenity and bliss. The fine curly hair is shown with a top knot. The transparent wet drapery has beautifully rippling folds. The epigraph inscribed on the pedestal is dated year 115, without mentioning the era. The palaeography shows Gupta features and hence the date should be in the Gupta era, which begins from 319 A.D. The Imperial Gupta king Kumāragupta I ruled from 415 to 455 A.D., hence the date of present epigraph falls within the reign-period of that king. Dinna, the sculptor of the image has two more images to his credit which are at Mathura. The language of the epigraph is Sanskrit, and script, Brāhmī of the Gupta period. —D.D.K.

184. Tiwari, Binod Kumar :- *Dedication of Caves to the Jainas During Maurya Period.*

J Ant./JSB, XXXIX, No. 1, 1986, pp. 25-28.

Artificial Caves were carved out from hills for the use of Buddhist monks in India after sixth century B.C. Aśoka is said to have dedicated four caves to Ājivikas in the Barbar hills near Gaya and among them three contain his inscriptions. These caves were excavated and donated by the king around 258 B.C. The Sudama cave seems to be the earliest among them. Though it has no inscription on it yet on the basis of its similarity in size and arrangement to the other Barbar caves it can be proved that it belonged to Aśokan times. The other king of the Mauryan period Daśaratha also dedicated three caves to the Ājivikas in Gaya district. On these dedicatory inscriptions Daśaratha has been named as Vahiyika, Gopika and Vadathika. All these inscriptions are inscribed in Aśokan Brāhmī. Some facts have been given which made it clear that the Ājivikas were divided into two orders one Brahmanical and the other non-Brahmanical. Non-Brahmanical Ājivikas are believed to have been connected with the Jainas. —M.R.G.

185. Tripathi, R.P. :- *The Importance of Identification of Kotakulaja of the Allahabad Pillar Inscription.*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 167-172.

The usage of the compound *kotakulaja* by Harisenā in API is meaningful, and shows the difference of treatment given by Samudragupta to defeated kings. Among the vanquished kings were Nāgasena and Acyuta. The seventh verse of API explains the mystery of the word *tulyakulaja* by the example of *kotakulaja* who was only captured. To author, probably Svāmidatta, the ruler of Kottura in South India belonged to the *Kota* family. – Author.

186. Trivedi, S.D.:– *The Coinage of Bundelkhand with Special Reference to Candellas.*

BMA, XXXVIII, 1986, pp. 71-75.

In this paper an account of the coinage of Bundelkhand is discussed with a view to unveiling its past history. Emphasis has been laid on the coins of dynasty of Candella which ruled the region for more than four centuries.

A resume of ancient coins found in this area has been furnished in this treatise. A hoard of Indo-Bactrian coins containing coins of Menander, Appollodotos etc. was discovered in a village in the Hamirpur district. Similarly 620 copper Kuśāṇa coins were found from Arhā in Baudā district. An account of different dynasties and their coins has been discussed. Kīrtivarman (c.1060 A.D. to 1100 A.D.) was the first Candella king to mint the coins in his own name and Parmardideva was the last great ruler of the Candella dynasty and Candella king Viravarman was the last king of the dynasty who issued the coins in gold. – D.D.K.

187. Unni, N.P. :– *Mūṣika Inscriptions.*

HSAJ, I, No. 1, 1986, pp. 277-280.

The discovery of the historical poem *Mūṣikavāṇī* of Atula proved to be the only literary source of information on the Mūṣika rulers of South India. Till then no reference to them was noticed either in inscriptions or literary works. The authenticity of the poem was unquestionable since it was composed by Atula, a court poet of Śrīkanṭha, the last of the kings mentioned in the work. He is believed to have flourished towards the end of the 11th century and the beginning of the

12th century A.D. He maintains that the ancestors of his kings came from *Hehaya* country following the havoc caused by Parśurāma. The poem contains accounts of 118 rulers beginning with the legendary founder Rāmaghaṭamūṣika and ending with Śrīkaṇṭha, 9th century to 12th century A.D. Thus the poem supplies some authentic information covering a period of about 250 years. Some inscriptions found at various places have been discussed which throw a flood of new light on the ancient rulers of the Mūṣika dynasty which flourished in north Kerala. They provide a much needed historical corroboration for the accounts of the poem of Atula. — D.D.K.

188. Verma, T.P. :- *The Khanikar Gaon Stone Inscription—(A Reappraisal).*

HSAJ, I, No. 1, 1986, pp. 281-284.

Dr. P.C. Choudhury has published a fragmentary stone inscription found from Khanikar Gaon, Sarupathar in Golaghat subdivision of Sibsagar district in Assam. This stone contains only five lines of very well executed inscription of which several lines at the top and few lines below the 5th line are missing. The fifth line is a part of a verse from *Mahābhārata*. The inscription describes the boundaries of some land granted to a temple. The translation of the passage runs as follows :

“Donation of a land is made to one Brahmadatta who is greater than others like the moon though occupying an unexalted position in a zodiac”. Its (four) outside boundaries have been marked. A comparative study of the characters of this inscription with those of Bhāskaravarman gives very interesting facts. It is obvious that the Kāmarūpa kings had their sway in those remote eastern areas. — D.D.K.

189. Verma, T.P. :- *Rājghāṭ Sealings and their Bearings on the Religious History of Vārāṇasī.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 60-67.

Rājghāṭ, the site of ancient Vārāṇasī, has yielded a good number of sealings of various types which are very important for the religious, administrative, cultural and economic history of Vārāṇasī. The religious

sealings reported from Rājghāṭ can be classified into two catagories as follows :-

1. Sealings of Vedic educational institutions; and
2. Those mentioning temples and religious establishments.

A study of these sealings in the light of the Saṁhitās and Puranic literature reveals that the antiquity of Vārāṇasī goes back to Vedic period. Several sealings containing legends about Vedic Chāraṇas have been found. The author has made a comprehensive and systematic study of the above noted sealings which provide interesting insight into ancient history and importance of Vārāṇasī. — D.D.K.

190. Vyas, N. :- *Ujjaina ke Brāhmī Śilālekha (Brāhmī Inscriptions of Ujjain). (Hindi).*

PPB, XII, Pts. 1-2, 1984, pp. 135-136.

During an exploration in Ujjain (M.P.) remains of a *stūpa* of Maurya-Śuṅga period were noticed at the bank of river Śiprā. Three stone slabs inscribed in early Brāhmī script have been found from these remains which were used in *pradakṣiṇāpatha* of the *stūpa*. The inscriptions refer to a Buddhist monk Puṣyaraksita and two other donars Dhāraka and Nāgasena. The present paper brings to light the inscriptions of these donars. — B.K.K.

## V – GEOGRAPHY

191. Bajpai, K.D. :- *Geography of Kālidāsa : Location of Rāmagiri.*

BMA, XXXVIII, 1986, pp. 61-66.

Most of the geographical names found in the works of Kālidāsa have been identified satisfactorily. The problem of the location of Rāmagiri is a major one. Several localities have been proposed to equate Rāmagiri with them. Prof. V.V. Mirashi, followed by several other scholars, has put forth the claim of Rāmtek near Nagpur for its identification with Rāmagiri. Some scholars locate it in the Koraput district in Orissa. There are several sites known as Rāmagiri in Orissa, including the one in the Koraput district on the bank of the river Khoulab and a place known as Citrakuta is also found in Koraput.

The author of this paper has furnished different views of scholars but he has tried to discover the location of Rāmagiri as the hillock of Rāmagarh in the Surguja district of Madhya Pradesh. He has discarded all the theories of other scholars and has discussed the topic elaborately to prove his theory about Rāmagiri. — D.D.K.

192. Chatterji, Suniti Kumar :- *The Name 'Assam-Ahom'.*

JASC, XXVIII, No. 3, 1986, pp. 47-56.

The name Assam-Ahom shows variants of an old non-Thai name for the Thai-peoples which first originated among the Mons of Burma. It was modified to *Gywom* or *Gywam* and *Rham* in old Burmese. The phonetic modifications of the word within Burmese in the course of the centuries gave rise to not only to the Indian names-*Āśāma*, *Āhama* etc. but also to the Portuguese and English and other European *Sciam*, *Siam*, etc. and recent Sanskrit *Śyāma*. According to the author the word *Ahom* is an Indian modification of the Burmese *Rham*. He thinks, *Assam* is also to be explained, as being based on a later sibilant modification of the consonantal group *rh-* in the word *Rham*, which also gave the names *Siam* and *Shan*. In India the word *Assam* is known as *Kāmarūpa*. It is a Sanskrit word. In Bengali it is found, sometimes, in a modified form,

*Kanur* or *Kawur* (*Kanawur*), this name was heard by the first modern European travellers and geographers in Eastern India. — M.R.G.

193. Dhaky, M.A. :- *Modhera, Modha-Vamśa, Modha-Gaccha and Modha-Caityas.*

JASB, LVI-LIX, 1981-84, pp. 144-156.

In this paper the author has discussed the following four topics :

1. Modhera : ancient Modheraka (Sanskrit), Modherapura and Modhanagar (late Sanskrit), today is a decaying village about 18 miles south of Patan, capital of the Cāpotkate chieftains and imperial Cālūkyas of Gujarat. It has a magnificent temple of the Sun God besides many other shrines and Jaina temples. The Sun god temple belongs to 6th or 7th century A.D.
2. Modha-Vamśa : It has the fountain head of two communities one Brāhmaṇ and the other Vanīka (baniā); the baniās were all Jainas but they had embraced Vaiśnavism.
3. Modha-Gaccha : It was very probably the Caityavāsi order of those who lived in the monasteries attached to the temples under their control.
4. Modhacaityas : The temple of Jaina Mahāvīra at Modherā apparently was the premier and hence the earliest foundation of the Jaina Modha community. A detailed description of Jaina temples is available here.— D.D.K.

194. Gupta, D.K. :- *Raghu's Quarter-Conquest—Identification of Some Disputed Countries and Peoples.*

Van, I, 1986, pp. 1-10.

This paper proposes to take up the task of identifying the disputed countries and peoples that find reference in Kālidāsa's *Raghuvamśa* in the description of Raghu's march over the north-western and the northern part of India of Kālidāsa's time. On the basis of the points discussed in the paper, we may roughly draw the following line of Raghu's march.

- (i) From Trikūṭa (the west of Nāsik) to the land of the Pārasikas through Broach, eastern part of Gujarat, Thār, Sukkur, Bolan-Pass, Girishk and Rudbar along the Helmand river and Sistān;

- (ii) From Sistān to Oxus valley where Hūṇas lived, through Alexandria (Herat) and Balkh (Wazirabad);
- (iii) From the Oxus valley to the valley of Yārkand, the land of the Parama-kāmbojas, through the Mikman Yoli Pass;
- (iv) From the Yārkand valley to Kinnaur of Kalp valley through Karakoram Pass, Leh in Ladakh along river Sindhu, Rupshu and Lahaul-Spiti; and
- (v) From Kinnaur down to the plains the south of Yamunotri and Uttarkashi, and thence to Prāgjyotiṣa (Gauhati) through the foot-hills of the Himalayas. The author of this paper thinks that the poet's description is based partly on his knowledge of the Purānic geography and partly on his own firsthand information of the topography of the subcontinent.—M.R.G.

195. Jha, Damodar :- *Kurukshtera in Vedic Literature.*

VIJ, XXV, Pts. 1-2, 1987, pp. 99-102.

The importance of Kurukshetra, its history and origin has been discussed. Kurukshetra means the land of Kuru. Before Kuru, the capital of Chandravamśa was in Pratiṣṭhānapura. Kuru established a new capital which was to be called Kurukshetra. The name of Kurukshetra prior to its being called Kurukshetra, was Śaryaṇāvat (Rv.—I.84.14). The author thinks the word Śaryaṇāvat to be the origin of the modern word Haryana. Kurukshetra is referred to many times, in the Vedic texts as being sacred land of Devas, Ṛṣis and Munis. According to *Maitrāyanī Samhitā*, Agni, Soma, Makha, Vāyu and Indra performed *satra* (sacrifice) at Kurukshetra. The author thinks that title Avimukta-kṣetra may originally be introduced for Vārāṇasī which later on began to be used for Kurukshetra also. Thus Kurukshetra has been occupying the most important place in the religious and political history of India since a very remote period.— M.R.G.

196. Mahajana, M. :- *Society by Place Names from Inscriptions Found in Mahārāstra*

JL, XI, Nos. 1-2, 1983, pp. 259-286.

See Under Sec. IV.

197. Nahata, Bhanwarlal :- *Padmanābha Tīrth at Udayapur.*

Sod. Pat., XXXIV, Pts. 3-4, 1983, pp. 89-94.

The spacious temple of Padmanābha Tīrthaṇkar at Udayapur in Mewar is the only Jaina pilgrimage of this sage in India. Its idol is 65 inches high. On its right side stands Lord Pārvanātha and Ajitanātha and four idols of R̥śabhadeva. All the images are in the *Padmāsana* pose. This temple was constructed by Seth Kapur Chand Vardhaman in V.S. 185. There is a school and a playground attached to the temple. Two more temples of Śautinātha and Mahāvīra Swāmī are on the right side of this temple. A detailed list of other Jain saints and genealogy of Jain philanthropists who contributed for this temple is available in this paper.— D.D.K.

198. Patel, N.N. :- *Historical Geography of South Konkan-From the Earliest Times till 1191, A.D.*

JASB, LVI-LIX, 1981-84, pp. 266-279.

Konkan is an important place which extends from the latitude of Daman on the north to that of Terekhot on the south. Aparānta denoted the Konkan coast and it comprised the territory north of Banavasi and south of modern Surat. Aparānta is shown to denote North Konkan in the days of Aśoka the great.

Konkan had derived its name from Kuñkaṇā the name by which the wife of Jamadagni and mother of Paraśurāma is referred to in the scriptures. The west coast of India was called Aparānta in the ancient days but it was termed as Paraśurāma Kṣetra or Sapta Konkan in the post Mauryan period. Now-a-days Konkan is divided into North and South. It is river Kuṇḍalikā which is the dividing point between North Konkan and South Konkan. Sāvitrī river was accepted as dividing line from the times of Śilahāras onwards.

Different types of inscriptions and plates have been excavated from this place. The first Nerur plate was issued by Western Cālukya King Vijayāditya Satyāśrī in the year 700 A.D. at Kalyāṇī. It indicates the

donation of Neruragrāma to a Brahmin. The location of this village has been fully explained in the inscription. A large number of inscriptions at different places have been presented by the author. The old names of some villages and towns with their modern names serve a useful purpose to the students of archaeology.— D.D.K.

199. Pokharana, P.L. :- *A Huge Hoard of Gadhaiya Coins from Kasindra.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 51-52.

See Under Sec. IV.

200. Sharma, Virendra Kumar :- *Mathura Through the Ages.*

QRHS, XXII, No: 4, 1983, pp. 47-52.

In Hindu sacred literature, Mathura has been described as one of the seven holy cities of India. Its founder was Śatruघna, the youngest brother of Lord Rāma. It became a sacred place after the birth of Lord Kṛṣṇa here in the *Mahābhārata* age. During the *Mahābhārata* age the region around Mathura was ruled by Śūrasena dynasty. During the Mauryan period Buddhism became one of the three creeds of Mathura, the others being Hinduism and Jainism. Mathura has been under the sway of Śuṅgas, Kusāṇas, Guptas, Muslims and finally under East India Company and the British. Mr. Sharma, the author has given an elaborate description of the visitors and ambassadors from foreign countries and destruction of temples by Mahmud Ghazani (1018 A.D.), Sultān Mahmud, Sikander Lodhi (1489-1512), Ahmed Shah Abdali (1757) and Aurangzeb etc. — D.D.K.

201. Singh, S.V. :- *Naimiśāranya—Prācī-na Bhārata ke Pavitra Tīrtha Māne Jāne Vāle Mahāranya kā Pramukha Sthāna*  
(*Location of Naimiśāranya*). (*Hindi*).

HSAJ, I, No.1, 1986, pp. 217-231.

There was a large number of forests in ancient India generally termed as *Mahāranyas*, which were considered to be sacred places of

pilgrimage. The *Brahma Purāṇa* has mentioned some of the important Aranyas as : *Dharmāraṇya*, *Champakāraṇya*, *Jaindhavāraṇya*, *Magadha-*  
*āraṇya*, *Dandakāraṇya*, *Bhīmāraṇya* etc.. Among these Mahāranyas the *Naimiṣāraṇya* was the most sacred place of the Hindus. It was a seat of learning and the sages recorded here their experiences of intuition and revelation. The word *naimisa* represents Viṣṇu and also Śiva. *Yoga-*  
*Vāsiṣṭha* names it as *Dharmāraṇya*. Great Yajñas were preformed in these Aranyas, and students learnt their requisite subjects at these places. Sage Vālmīki had composed *Rāmāyaṇa* at this place. Different important Tirthas of *Naimiṣāraṇya* have been discussed in this article. — D.D.K.

202. Sirkar, Himansu Kumar :- *The Last Pāla Capital.*

JASC, XXVIII, No. 3, 1986, pp. 25-29.

Rāmāvatī was the last capital and victory camps (*Jaya-Skandhāvāras*) of the Pālas before they were ousted from Bengal. Literary evidences also tell about the construction of the new capital Rāmāvatī. The late Nagendra Nath Vasu identified it with Rampur in the Bogra district near the Karatoyā river. R.C. Majumdar indicated that Rāmāvatī was probably not far from Gauḍa or near Māladā. D.C. Sircar places it near modern Gauḍa in the Māladā district. The author has tried to convince that modern Āmātī was Rāmāvatī, the capital city of the later Pālas founded by Rāmapāla, Rāmāvatī of the eleventh-twelfth centuries became Rāmautī. — M.R.G.

## VI – HISTORY

203. Agnihotri, Prabhu Dayal :- *The Contribution of King Bhoja to the Art and Science of Iconography.*

HSAJ, I, No. 1, 1986, pp. 1-12.

See Under Sect. II.

204. Agrawal, Ashwani :- *New Light on the Early History of the Aulikaras and Hūṇas in India.*

HSAJ, I, No. 1, 1986, pp. 13-18.

The Risthal and the Mandasor inscriptions were composed by the same poet Vasula, son of Kakka. The discovery of the Risthal stone slab inscription of Prakāśadharma, dated. V.S. 572, is regarded by the epigraphists and historians of ancient India, a landmark on account of revealing new facts, on the history of Malava during the 6th cent. A.D.

The Risthal inscription gives an account of the new Aulikara dynasty, whose founder Darpavardhana, a senāpati of a king, got the title of *Narendra* (a king). Prakāśadharma became a sovereign king sometime before 515 A.D., when the Hūṇas under Toramāṇa had penetrated into Central India as far as Iran, and some rulers had acknowledged his overlordship. But Toramāṇa suffered such an abject-defeat at the hands of Prakāśadharmana, that he lost the status of an overlord. The route of the Hūṇa armies was so thorough that the Prakāśadharmana took captive the ladies of Toramāṇa's harem who were made to serve as devadāsīs in the Śiva temple at Daśpura, the prestigious capital of Central Asia.— D.D.K.

205. Ahmad, Nisar :- *Chandragupta III.*

JNSI, XLVI, Pts. 1-2, 1984, pp.91-95.

Subsequent to Chandragupta II Vikramāditya there were two more Gupta kings of the same name, one flourished before and the other after Skandagupta. One of the coins of the British Museum and the other coins of the Bhārat Kalā Bhavana and the Indian Museum, can be

documented as of Chandragupta III and Chandragupta IV. The former adopted the epithet *Vikrama* and the latter *Arivikrama*. Chandragupta III was not a mere claimant but governed the entire Gupta Empire extending from Bengal to U.P. as his coins occurring on the hoards of Kālighāt and Bharasār reveal. Perhaps he succeeded Kumāragupta I after his death, sometimes later than 130 Gupta Era (450 A.D.), and ruled for a few years before the accession of Skandagupta in 136 Gupta Era (455 A.D.). He might have been a son of Kumāragupta I and the elder brother of Skandagupta. — P.G.

206. Bajpai, Prahlad Narayana :—*Ahicchatra kā Aitihāsika evam Sāṅkhyātika Mahattva (Historical and Cultural Importance of Ahicchatra), (Hindi).*

Sod. Pat., XXXVIII, No. 1, 1987, pp. 85-93.

Ahicchatra is the most important place in history and literature of India. Being the capital town of a state, it was most beautiful, flourishing and opulent city. It was situated near Ramanagar in Bareily district in U.P. Modern historians and archaeologists say that it was a vast city covering an area of ten miles and was the centre of social, religious and cultural activities. It is now a small town known as Adikot. Its old name was Sāṅkhyawatī and was the capital place of the Pradesha. The Jaina Tīrthaikara Lord Pārśvanātha had stayed here for a long period.

This city, was known to Vedic sages and kings also. During *Mahābhārata* period king Drupada was its king and Dronāchārya was his contemporary. A long history and importance of this place is available in this paper.— D.D.K.

207. Banerjee, Manabendu :—*Some Observations on the Relation between Kālidāsa and the Imperial Guptas.*

HSAJ, I, No. 1, 1986, pp. 28-38.

During the glorious reigns of the Imperial Gupta monarchs (319-500 A.D.), India witnessed the rise of many eminent poets of whom Kālidāsa was most probably the best. Scholars maintain variant views regarding the date of this illustrious poet, and his time generally varies

from the second century B.C. to the sixth century A.D. G.R. Nandargikar in his introduction to *Raghuvamśa* places Kālidāsa between 300 and 100 B.C. T.S. Nārāyaṇa Śāstrī (in 'Age of Śaṅkara') goes so far as to place him in about 457 B.C. William Jones places him in 1st cent. A.D., K.C. Chattopadhyaya places him in 1st cent. B.C. In his erotic descriptions, Kālidāsa seems to have borrowed some ideas from Vātsyāyana's *Kāmasūtra* (2nd-3rd cent. A.D.), so he must have flourished after him. Traditionally Kālidāsa is a contemporary of Vikramāditya- and as we know two Vikramādityas, i.e. Chandragupta II and Skandagupta, Kālidāsa may be assigned to the period of any of them.— D.D.K.

208. Bharadwaj, O.P. :-*Two Ancient Tribes of North India The Mūjavats and the Mahāvṛṣas.*

HSAJ, I, No. 1, 1986, pp. 1-69.

The Mūjavats and the Mahāvṛṣas are often coupled by scholars with the Gandharas and Bahlikas, and are located in their vicinity in the north-western part of India. This view is based mainly on the references in the *Atharvaveda* (V.22). The two names can be counted among the most ancient tribal/regional names of North India. In the *Rgveda* the Mūjavat is definitely mentioned as the name of a region while the Mahāvṛṣas is probably represented by the tribe of the Viśānis who fought against Sudās in the Dāśarājña battle. The name Mahāvṛṣas, as such occurs only in the *Atharvaveda* and some later Vedic works- *Jaiminīya Brāhmaṇa*, *Śatapatha Brāhmaṇa* (*Kāṇva* recension), *Chāndogya Upaniṣad*, *Jaiminīya Upaniṣadbrāhmaṇa* and *Baudhāyana Śrautasūtra*. Apparently the names Mūjavat and Mahāvṛṣa primarily applied to territorial units each occupied by more than one families or tribes. — M.R.G.

209. Chattopadhyaya, Aparna :- *A Note on Aśoka's Relation with Bindusāra.*

JOIB, XXXVI, Nos. 1-4, 1986-1987, pp. 165-170.

On the basis of the data drawn from *Divyāvadāna* V.A. Smith has given the opinion that Aśoka was disliked by his royal father Bindusāra, and Aśoka's half-brother Susīma enjoyed Bindusāra's favour. But a

deeper analysis of the facts noticed in other sources like *Mahāvamśa*, Tārānātha's 'History of Buddhism in Ancient India', Account of Hiüen Tsāng etc. including facts given in *Divyāvadāna* itself show that Aśoka was neither a neglected prince nor disliked by Bindusāra. According to *Divyāvadāna* he was sent to Takṣaśilā by Bindusāra to suppress a revolt. According to *Mahāvamśa* the kingdom of Avantī was given to him by Bindusāra to enjoy that state for his whole life. According to Hiüen Tsāng Aśoka as a prince had worked as the Viceroy of Takṣaśilā. Both Avantī and Takṣaśilā had great strategic importance.

Aśoka, according to *Mahāvamśa* was an accomplished prince. Tārānātha gives full details about Aśoka's education.

So neither Aśoka's education was ignored nor his talents were unutilised. V.A. Smith's theory had distorted the correct facts. — Author.

210. Chattpadhyaya, Aparna :—*Bulls Presented by Āmbhi to Alexander.*

JOIB, XXXV, Nos. 3-4, 1986, pp. 279-282.

Gifts, to Alexander among other things, were three thousand bulls of valuable breed. It has been observed by V.A. Smith (*The Oxford History of India*, pp. 102-3) that the Government of Taxila had felt no scruple in presenting Alexander, with thousands of cattle fattened for slaughter. But a study of the food habits of ancient Greeks show that excepting the flesh of pigs the flesh of no other animal was a regular item of food for them. (Will Durant, *The life of Greece*, pp. 269-70).

In Alexander's army there were soldiers of Western Asia too. About the people of ancient Assyria we are told that among these people 'meat was rarely eaten.....Beef was virtually unknown.....(A.T. Olmstead, *History of Assyria*, p. 558).

Further, Alexander in the beginning of his invasion of India, had defeated the Aspasians, and had captured more than 2,30,000 Oxen, of which Alexander picked out the finest, to send them to Macedonia to till the soil (R.C. Majumdar, *The Classical Accounts of India*, Ist Ed. p. 10).

In ancient Greece cows and oxen were reared for transport only according to Will Durant (*loc.cit*, pp. 269-70). So the bulls given by Āmbhī to Alexander were meant either for the purpose of transport or to be employed for tilling the soil. — Author.

211. Debroy, B. :- *Natural Catastrophes and the Indus Valley Civilization.*

ABORI, LXVI, Pts. 1-4, 1985, pp. 1-12.

In a recent issue of this journal P.V. Pathak has suggested that victory of Indra over Vṛtra can be understood in the context of the tectonic upheavals. The decline of the Indus culture could have been due to tectonic movements in the Indus and coastal regions extending from Karāchi to Makran. The presence of still-water flood deposits in the ruins at Mohenjodaro, the flooding of the Harappan site at Nindowari was due to a sudden uplift in the earth's crust.

The explanation of ancient literature, traditions and folklore in terms of physical and natural catastrophes is of course not new. Two notable exponents of such viewpoints were Schaeffer and Velikovsky. The former thinks that Indus Valley came to an end in the middle of the second millennium shortly before the arrival of the Āryans. In the plate tectonics hypothesis, as developed by H.W. Hess, J. Tuzo Wilson and W. Sullivan, loops of Magma travelling from the molten interior of earth towards its crust cause continents to drift. But the scientific community at large is unanimous although the hypothesis remains conjectural and has been the subject of prolonged debate. In searching for an external agency that might disturb the evolution of the earth, Velikovsky hits upon the idea of a comet. This comet came into contact with Mars and Jupiter and it was captured in Jupiter's orbit and lost its tail and became a planet, i.e. Venus. This hypothesis postulates that the comet had two contacts with the earth around 1500 B.C. the attendant natural catastrophe have led to the wiping out of the Indus Valley civilization, at Mohenjodaro, Kot Diji etc. The astronomical calculations of Āryabhaṭṭa I (499 A.D.) and Āryabhaṭṭa II (950 A.D.) have also been discussed about the natural catastrophes.— D.D.K.

212. Gopal, Lallanji :- *Social Stigma for a Physician in Ancient India.*

PPB, XIII, Nos. 1-2, 1985-87, pp. 125-136.

The status of the physicians, whether, in the south or north, was regarded as low. Commercial behaviour was one of the important criteria for determining the social status of a group within a community. The prohibition against taking food given by a physician is found in the *Dharmasūtras* of Āpastamba, Gautama, Vaśiṣṭha and Viṣṇu. Here the physician is included in a list of people whose food is not to be eaten, the taboo goes back to earlier times. According to Manu, the varṇasaṅkaras followed the profession of medicine. Uśanas includes surgery also in the list of occupations permitted for the ambāṣṭhas. There are many reasons for this low status. Caraka condemns doctors who sell their profession by sitting in the market place. Suśruta is frank enough to admit that *Āyurveda* is to be studied for saving life and for livelihood. Varāhamihira, Kṣemendra etc. describe the cunning, deceitful and cruel ways of a physician in extorting money from the poor and pitiable patients. Other, different factors for a low status of physicians have been enumerated — D.D.K.

213. Gupta, D.K. :- *Raghu's Quarter-Conquest-Identification of Some Disputed Countries and People.*

Van., I, 1986, pp. 1-10.

See Under Sec. V.

214. Handa, Devendra :- *Dharkat Jāti kī Prācīnatā (Ancient Origin of Dharkat Cast).* (Hindi).

Śod. Pat., XXXIV, Pt. 1, 1983, pp. 33-37.

The Oswal dynasty has 18 famous Gotras and these have generated a large number of scions. One of these is the Dharkat sect which is a descendant of Shrimal Gotra. Shrimal was very flourishing town of Rajasthan which is now known as Bhinamal town 169 kms. to the Southwest of Jodhpur. Jagatswami Temple was a very famous temple during medieval period. The temple was renovated during the regime of Parmāra king Krishan Raj (In Vikram Samvat 1117). One of the inscriptions names two Dharkatas who participated in the renovation of temple. The

famous Apabhramśa poet Dhanapal was born at Dharkat who remained a court poet of king Muñja and Bhoja of Dhārā. Poet Hariṣeṇa of Mewar was a Dharkat who composed *Dharmaparīkṣā*. A large number of the Jaina ladies have been following sati rites on the footsteps of Rajput ladies who used to burn themselves by jumping on the burning pyres of their husbands. These were the scions of Oswal dynasty. — D.D.K.

215. Handa, Devendra :- *Gupta Reliefs from Haryana*.

BMA, XXXV-XXXVI, 1985, pp. 15-22.

See Under Sec. IV.

216. Khandalvala, Karl :- *The Didārganj Chauri-bearer—Another View-point*.

LK, No. 23, 1986, pp. 12-14.

The theory of Schlumberger and suggested date of the Didārganj Chauri-bearer is untenable. It is not wholly convincing that influences were travelling from Rome to India and not vice-versa. It is also not necessary that the hair-style could have reached India directly from Rome. In this regard there are three more considerations. Firstly, during the Aśokan period Perso-Greek or Asiatic Greek sculptors were in the country and it is possible that Indian women may have borrowed this hair style from these foreign women (*yavanis*). Secondly, the *Arthasāstra* be-speaks about the foreign troops of players visiting India during the Mauryan period. Indian women may have borrowed the hair-style from these foreign women. Thirdly, the hair-style existed in India much before the period of Augustus as attested by the hair-curl seen in the *Chakravartin* style from Jagayapetta. It can be dated not later than the 2nd century B.C., a date much earlier than 43 B.C. when the fashion came in vogue in Rome.

Above all the Didārganj Chauri-bearer has all the features of Mauryan sculpture and barely leave any doubt about its early date, in the Mauryan period.— Author.

217. Khan, Jalauddin Ahemad :- *Religious Status of Woman in Pre-gupta Inscriptions.*

VIJ, XXV, Pts. 1-2, 1987, pp. 157-163.

A close study of literature reveals the fact that the participation of women and their position in religious field was gradually lowered down to some extent from later Vedic period. They were now compared with Śūdras. A similar regulation is found in the *Baudhāyana Dharmasūtra*. He did not allow woman independence either in inheritance or sacrifice. In the *Mahābhārata* we find the same idea. Most of the legal authorities were strictly against the notion of woman's participation in religious activities. *Āpastamba* is somewhat lenient in this matter. According to him a man should not take a second wife, if he already has a wife, who is able to perform her share of religious duties and bear son. Women continued to enjoy considerable religious freedom in Scythian period. Thus literary records reveal the fact that women did not have religious freedom, but according to inscriptional records of Buddha's time women were enjoying considerable religious freedom.— M.R.G.

218. Lahiri, Bela :- *Evolution of Coinage of Kashmir up to the Rise of Utpal Dynasty.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 103-106.

See Under Sec. IV.

219. Maity, S.K. :- *Panoramic Culture of Early Indian Coins.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 1-12.

See Under Sec. IV.

220. Misra, B.N. :- *Nālandā During the Pre-Gupta Ages.*

PPB, XIII, Nos. 1-2, 1985-87, pp. 106-124.

Four traditions are generally cited regarding origin of the name 'Nālandā'. According to Buddhaghōṣa 'Nālandā' meant one, which yields lotuses. This theory is rejected because tanks at Nālandā producing

lotuses were constructed at a later stage. Silaṅgācārya on some religious work is called the 'Nālandīya' which means that Nālandā was insatiable in giving. Buddhaghosa interprets it 'as charity without intermission'. Chinese dictionary notes 'NA ANANDA', i.e. where the seekers of worldly pleasure do not enter.

The author gives a brief history of Nālandā of Pre-Gupta times. It was a flourishing town and maintained a monastery of the Buddha to its South. It functioned as an educational institution during 4th century B.C. when Mahāpadmananda ruled over Magadha. The Śūngas, the Kuṣāṇas, the Marundas, the Lichchavis and the Guptas had ruled over Magadha and Nālandā. It was an important city at that time. King Aśoka had constructed many temples at Nālandā. — D.D.K.

221. Mishra, S.G. : - *Historians on the Indian Freedom Movement (1885-1947)*.

IJAPSA, XII, No. 1, 1984, pp. 79-90.

This article informs and discusses the writings of historians on the Indian freedom movement of a time period from 1885 to 1947 A.D. The author has divided these writings of foreign and Indian historians under three heads : (i) Documents, (ii) Autobiographies, Biographies and Memoirs and (iii) Secondary works. — R.S.

222. Mukerjee, B.M. : - *A Note on the Aramaic Inscriptions of Priyadarśī (Aśoka) from Taxila*.

JASB, LVI-LIX, 1981-84, pp. 235-243.

See Under Sec. IV.

223. Munshi, Arun Chandra Deb : - *New Light on the Origin and Early History of the Kuṣāṇas from Coins and Other Sources*.

JNSI, XLIX, Pts. 1-2, 1987, pp. 83-85.

See Under Sec. IV.

224. Pathak, V.S. :- *Sātavāhana : Its Etymology.*

PPB, XIII, Nos. 1-2, 1985-87, pp. 137-142.

The author of the present article has made a departure from the traditional etymology and meaning of the word 'Sātavāhana' which was considered to be derived from Dravidian and Sanskrit languages. The ancient dynasty ruling over Deccan has been variously called *Sātavāhana*, *Sadavāhana* etc. The first part of the compound, *sāta* or *sada* recurs in the name of a few early rulers and in the cognomen (i.e. surname) of various later kings of the dynasty. This gives rise to the assumption that the *sāta* or *sada* was the original form and *Sali* or *Śali* were the dialectical variants. Hemachandra devised a special rule for the change of *Sātavāhana* to *Sālavāhana*. The word *Vājasāti* is mentioned in various R̥gvedic hymns. In *Avestā* it is termed as *Vāzista*. The paper concludes with the remarks that *Vāhana* is from Avestan *Vāza* and Skt. *Vāja*. Sātavāhana can be traced in Para-Indians in the near East Bactrian language and Khotan Śaka. — D.D.K.

225. Purohit, Sohan Krishan :- *Pratihāra Nareśon kī Dhārmika Sahisṛutā (Religious Tolerance of Pratihāra Kings). (Hindi).*

Śod. Pat., XXXIV, Pts. 3-4, 1983, pp. 80-86.

It was a general presumption that religious sufferance maintained by the Gupta monarchs, shall cease with the end of Gupta period. The aim of this paper is to contradict this idea and contrary to this statement it has been proved that the Pratihāra kings maintained the same tradition of the religious endurance and equanimity and won popularity and acclaim from their subjects. Specially the Pratihāra kings of Rajasthan, Gujarat, Kannoj etc. showed their magnanimity and munificence by liberally contributing towards Jaina and other religious institutions. — D.D.K.

226. Rao, C.V. Ramachandra :- *A Study of the Preambles of the Inscription of the Later Eastern Gangas and the Gajapatis.*

IJAPSA, XII, No. 1, 1984, pp. 37-48.

See Under Sec. IV.

227. Roy, Anamika :- *Historicity of Jayamagha.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 31-33.

The question of the possibility of existence of the king Jayamagha in the Magha dynasty is examined here in the light of four such coins which have been unnoticed so far. These coins belong to the collection of R.C. Vyas. The question as to whether a king named Jayamagha flourished in the Magha dynasty ruling over Kauśāmbī and South Kośala was first raised by Nagar on the evidence of a coin which bore the legend *Jayama*. Bajpai and Shastri collaborate the evidence by examining another coin depicting ladder symbol and bearing the legend *Jayama*. They attribute the coin to Jayamagha and not to Vijayamagha as previously conjectured by Altekar. The present author publishes three coins bearing the legend *Jayama*, *Jayamagha* and *Jaya* and the fourth coin bearing the legend *Vijaya*. The fourth coin has been published here to fix the chronological position of *Vijayamagha* in the Magha dynasty. The author concludes that *Jayamagha* and *Vijayamagha* were two different chiefs of the same dynasty and the former flourished earlier than the latter one. — P.G.

228. Roy, S.N. :- *A Numismatic Note on the Founder of the Magha Dynasty.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 28-30.

The author has published two fresh coins, which constitute an additional piece of numismatic evidence. To support the thesis that there flourished a king named Śrī Magha or Mahārāja Magha who was in probability the progenitor of the Magha dyansty. The first coin bears the legend which reads *rajama* which can be very well restored as *Rājā Magha*. Below the legend there is ladder symbol which appears frequently on Magha coin. The second coin on the upper part bears the devices of three peaked hill and trees within railing. The legend *harajama* can be reconstructed as *Mahārāja Magha*. The reverse side depicts the forepart of bull facing right. These coins belong to the collection of R.C. Vyasa. The author further observes that it is not unlikely that the Purāṇa tradition

knew of an important Magha ruler, probably was the founder of the dynasty. — P.G.

229. Samar, Roshanlal :— *Guhilavamśa kī Utpatti (Origin of the Guhila Dynasty). (Hindi).*

Sod. Pat., XXXVII, No. 2, 1986, pp. 25-37.

The Guhilas had established their regime in the middle of the 7th century at two places. In the first place they established their kingdom at Nagda near Kailasapur in the north of Udayapur (Rajasthan). Dhaur was another place where they established their regime. This is in the Jhajapur in Bhilawada district. Kiśkindhā (in the south of Udayapur) is another place where the Guhila kings had their sway.

There are different theories regarding the origin of the Guhila dynasty. According to local belief it was Guhaladatta who established the Guhila dynasty, but some people consider them to be a foreign community. No singularly successful or authentic information is available. Views of eminent historians have been furnished about this dynasty. — D.D.K.

230. Singh, Ashok Kumar :— *Revolt at Ajmer (1196 A.D.) and its Historical Importance.*

Sod. Pat., XXXIV, Pts. 3-4, 1983, pp. 34-42.

During the second battle of Tarayan (1192 A.D.), Mohd. Gauri gave a crushing defeat to the powerful Chauhan rulers and the Muslims got possession of Ajmer, Hansi etc. Prithvi Raj Chauhan was appointed as king but he was killed due to his treacherous activities. Hari Raj, younger brother of Prithvi Raj became the ruler of Ajmer. Now Ajmer became an independent state but this regime was short-lived. Dor Rajputs of Kola (present Aligarh), Gaharwal of Kannoj and Mer chiefs of Merawada (near Ajmer) were defeated by Abek since he received assistance from Mohd. Gauri. The Tomers of Delhi also could not face the foreign invaders and under such circumstances India lost its sovereignty and India was occupied by British invaders. — D.D.K.

231. Sobhanan, B.: -*Last Days of the System of Polygars in Rayalseema.*

IJAPSA, XII, No. 1, 1984, pp. 11-20.

See Under Sec. XI.

232. Srivastava, V.C. : -*The Sun-Gods on the Kuśāṇa Coins: A Historical Perspective.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 100-108.

See Under Sec. IV.

233. Suryanarayana, Kolluru : - *The Chālukyas of Śrīkūrmam.*

IJAPSA, XII, No. 1, 1984, pp. 69-77.

The inscriptions of Śrīkūrmam and Siṁhāchalam form the main source of information regarding the Chālukya family of Śrīkūrmam. This family has connected itself with the Chālukyas of Veṅgī and traced its descent from Vimalāditya who ruled from A.D. 1011 to 1018. This family served as ministers and officers under the later Gaṅgās of Kaliṅga for more than four generations and played a notable role in the political conditions and administrative system of the period. They also had alliances of marriages with Gaṅgā kings. The period of the five rulers of this line can be arranged in this manner- Vijayāditya (1225-1250 A.D.); Rājarāja (1250-1273 A.D.); Vijayāditya II or Vijayārka (1273-1277 A.D.); Puruṣottama (1277-1318 A.D.); and Viśvanātha or Jagannātha (1307-1318 A.D.). Puruṣottama went to Puri to occupy a better position in the court of Bhānudeva II- the Gaṅgā king and gave the throne of Śrīkūrmam to his son and successor Viśvanātha. — R.S.

234. Thaplyal, Kiran Kumar: -*Kaliṅga Invasion of Aśoka : Circumstances and Motives.*

JASB, LVI-LIX, 1981-84, pp. 322-325.

It is an historical fact that Aśoka conquered Kaliṅga but to explain as to why he did so would need speculation. A simple answer

would be that he did with a view to expand his territories. But then the question arises, why Aśoka chose to invade Kaliṅga and not the Cōla and Pāṇḍya kingdoms? There is a difference of opinion between Prof. Bhandarkar and the author of this article. Bhandarkar says that when Bindusāra attacked the kingdoms of the Cōlas and Pāṇḍyas, the attack by Kaliṅga from the rear was the main cause for the failure of Bindusāra.

Our author reveals that there was a war of succession between the sons of Bindusāra in which Aśoka and Sumana were the main contenders, thus there was a battle between them in which Kaliṅga helped Sumana but he was defeated and Aśoka ascended the throne. Kaliṅga did not accept Aśoka's authority and declared its independence. Thus by way of vindictiveness, for Anti-Aśokan pro-Sumana role in the war of succession, Aśoka invaded Kaliṅga and crushed it mercilessly. — D.D.K.

235. Tiwari, Binod Kumar :- *Dedication of Caves to the Jainas During Maurya Period.*

JAnt./JSB, XXXIX, No. I, 1986, pp. 25-28.

See Under Sec. IV.

236. Tripathi, K.K. :- *Vidiśā kā Sāṁskṛtika Itihāsa (Cultural History of Vidiśā)*. (Hindi).

PPB, XII, Pts. 1-2, 1984, pp. 141-151.

Vidiśā (M.P.) is an important city of ancient India. The present paper brings out a cultural history of Vidiśā and its surrounding region from the protohistoric period to the Paramāra period. The paper is based on the literary as well as archaeological evidences. — B.K.K.

237. Unithiri, N.V.P. :- *Pūrṇasarasvatī - As a Versatile Scholar.*

HSAJ, I, No. 1, 1986, pp. 263-276.

Pūrṇasarasvatī (PS) the fourteenth century Kerala author, has to his credit three original works, namely, *Hamsasandesa*,

*Kamalinīrājahaṁsa* and *Rjulaghvī* and four commentaries, namely, *Vidyullatā* on *Meghadūta*, *Rasamañjarī* on *Mālatīmādhava*, *Bhaktimandākinī* on *Viśṇupādādikesaṁtastotra* and *Pañcikā* on *Anargharāghava*. He was well-versed in almost all the Śāstras and was amply familiar with Kāvyas and Nāṭakas. From the quotations in his commentaries, it is obvious that PS was well acquainted with a good number of rare works, which are not even mentioned by other commentators. He has given quotations from different subjects as Vedānta, Sāṅkhya, Yoga and Tantra, Vyākaraṇa, Lexical literature, Vaidyaka and Jyotiṣa, Kāmaśāstra, Sāmudrikaśāstra, Kāvyas and Nāṭakas. Out of the profuse quotations more than five hundred have yet not been traced to their sources. Some of the works mentioned by name by PS are no longer extant. His quotations shed abundant light on certain Sanskrit works and authors. — D.D.K.

## VII- INDIA AND THE WORLD

238. Banerji, Suresh Chandra :- *Sino-Indian Cultural Contacts in Early Times.*

HSAJ, I, No. 1, 1986, pp. 39-46.

Both India and China are very ancient lands. The civilizations of these two countries are among the oldest of those in the world. Though geographically these two vast lands are widely apart, yet they had commercial and cultural contacts ever since hoary antiquity. Both land and water routes were used for trade and commerce between these two countries. These were through North-west region of India, another through Kashmir and the third through Patna or Nepal. The sea-route ran through South-East Asia. The Indianised kingdoms of South-East Asia served as a medium of the spread of Indian culture and Buddhism in China. A study of the cultural connection between these two countries reveals that China has taken more than what she has given. The number of Indians who visited China, was far larger than that of the Chinese who visited India. A full description of all types of activities of these countries has been related in this paper. —D.D.K.

239. Chhabra, B.C. :- *Educational Institutions in Ancient India.*

HSAJ, I, No. 1, 1986, pp. 59-65.

India has been the seat of learning from time immemorial. The seats of different branches of arts and sciences were spread over the country. Taxilā was famous for medical sciences, Vārāṇasī was well known for Vedic and religious scriptures, Ujjayinī was the centre of astronomy and astrology and Nālandā was a leading institute of Buddhism. Manu, the author of *Manusmṛti*, proclaims; "Etaddeśa.....", that is to say : let the people all over the world learn as to what their duty is to the society from a noble Brāhmaṇa born in this country, i.e. Āryāvarta or Bhārata, whom we now call India. In very early times there used to be Gurukulas and Ṛṣikulas, i.e. teacher's homes and sage's cottages. There was a network of such institutions in India at Mathurā,

Kāśī, Pāṭaliputra, Kauśāmbī, Ujjayinī etc. A gratifying account of the institutions has been presented in this paper. — D.D.K.

240. Das, Biswarup :— *Kaliṅga and the Outside World.*

IJAPSA, XII, No.1, 1984, pp. 1-10.

Kaliṅga, the delta between the Ganges and Godāvarī, had political, cultural and commercial relations with Ceylon, Burma, Simhāpur (portion of Vietnam, known as Annam, also called Champā), Java, China, Greco-Roman world and Africa.

The disappearance of Kaliṅga's commerce, through sea-routes, was possibly due to the withdrawal of Royal patronage on traders, the recession of sea-water from ports, the silting of river channels, the loss of the spirit of adventure among the sailors and piratical activities on Indian ocean by Europeans who came to India for trade, after the discovery of sea-route to the Indian sub-continent.— R.S.

241. Dhavalikar, M.K.: - *Nasik- A Yavana Centre.*

JASB, LVI-LIX, 1981-84, pp. 160-168.

Of all the Buddhist rock-cut sanctuaries of Western India, the Nasik complex has many new elements, which are introduced for the first time. The Grecko-Romans, i.e. the Yavanas were present in this part of the country during the Aśoka's regime (272-232 B.C.) who had deputed a Yavana missionary, one Dhammarakhita, to propagate the teachings of the 'Enlightened One'. Of the Grecko-Roman architecture elements, the most conspicuous is Triskelion motif, which is present at Nasik, Junnar and many other cave-temples of Western India. Triskelion is a variant of *Svastika*, a solar symbol. It is found on the coins of Lycia in Asia Minor (480 B.C.) and the coins of Alexander the Great. It is also found at Craiova, Scythia. A large number of foreign motifs is seen in the temples of Nasik. — D.D.K.

242. Dragonetti, Carmen & Tola, Fernando :— *India and Greece Before Alexander.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 159-194.

The relations between India and Greece before Alexander manifests themselves in a series of facts of diverse kind. The presence of Indians in Greece and knowledge of Greeks about India has been discussed in this monograph.

Darius (Sixth century B.C.) conquers a part of North-West India (Gandhāra) and Indus valley and annexes them to his vast empire. By order of Darius, Scylax of Caryanda, a Greek navigator (died in 480 B.C.) sailed from Kaspapyros and from 'the country of Paktyike', the river Indus down to the sea. He was the first Greek who visited India (between 519 and 512 B.C.) and who connected India and Egypt by sea. Hecataeus (born between c. 560 and 550 B.C.) utilised Scylax when he described India. Poleman of Ilium (who lived about 200 B.C.) had spoken about India in his treatises. Hecataeus was followed by a large number of Greek philosophers, historians, physicians and a large number of luminaries from different parts of the world who visited India and its people. The monograph gives a nice description of India's literature and its people.— D.D.K.

243. Gopal, Lallanji :— *Social Stigma for a Physician in Ancient India*.

PPB, XIII, Nos. 1-2, 1985-87, pp. 125-136.

See Under Sec. VI.

244. Lokesh Chandra :— *The Cultural Symphony of India and Greece*.

HSAJ, I, No. 1, 1986, pp. 136-148.

Greece and Hellenic lands, have shed minds and horizons like rose petals into the history of modern man. The cultural similarities between Indians and Greeks in Homer reflect the common heritage of our peoples. Certain gods in Homer bear names derived from the same roots as their counterparts: The Greek *Ouranos* is the Sanskrit *Varuna*, *Zeus* is *Dyaus*, i.e. 'Sky'. The similarities in their names and in some of the myths about them bear witness to a period when the Indian and Hellenic peoples had not yet separated. Homer mentions several items which came from India, particularly tin and ivory. The Greek names for these articles are similar to Indian ones. The concept of Earth as mother and of Heaven as father was common to Vedic and Greek mythology. Indian *Uṣas* is cognate to

Greek *Eos*. Similarly a large number of Gods are found in both languages. History of common origin of both the countries has been discussed in this paper. — D.D.K.

245. Mabbett, I.W.: -*Hinduism in Indo-China Before the Rise of Angkor.*

VUOJ, XXVIII, Pts. 1-2, 1985, pp. 29-50.

The countries of the eastern part of the main land of South-East Asia (Vietnam, Cambodia, Laos and Thailand) were followers of Hinduism and Buddhism. Hinduism was generally stronger in the east than in the west. Hinduism is represented by general Brahmanical culture and ritual, by the cult of Viṣṇu and its variants, and perhaps most especially by the cult of Śiva- out stripped Buddhism in its appeal in the earliest states around the coast of Indo-China where the trading route ran. Royal sponsorship of liṅga cults is conspicuous in Champā and in the Cambodian kingdoms. In the west Hīnayāna and Mahāyāna, Sanskrit, Buddhism and Pali, were predominantly attested from iconography and epigraphy of the 'Indianized' states. Name of the kings, different religious faiths etc. have been discussed. The episode of a Brahman, Kaundinya and the queen is very popular in these states.— D.D.K.

246. Schlumberger, Daniel :- *Didārganj Chāuri-Bearer- A View-point.*

LK, XXIII, 1986, pp. 9-11.

The hair-style of Didārganj Chāuri Bearer has its nearest parallel in the Roman world where it had developed in about 43 B.C. The hair-style has three characteristic features- frontal loop, plait and bun. There had been trade contacts between India and Rome. During the period of Augustus, Roman influence had been very strong on India, therefore, this hairstyle may have been borrowed from Rome. Thus the date of the Didārganj Chāuri-Bearer should not be earlier than 43 B.C. —Author.

247. Shashibhooshan, M.G. :- *Roman Coins from Valluvally.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 39-40.

See Under Sec. IV.

248. Thakur, Upendera :- *Some Aspects of Religious and Literary Contacts between India and Thailand.*

HSAJ, I, No. 1, 1986, pp. 232-244.

Indian influence on Thai culture can be traced as far back as the 7th or 8th century A.D. when the Thais were confined to South China with Nan-Chao as their kingdom. While this influence was partly due to their contact with the Indian settlers on the one hand it was brought mainly indirectly through the Indianised kingdoms of Dvāravatī, Śrivijaya, Kambuja, Burma and Ceylon on the other. Nan-Chao was in close proximity to the Indianised kingdom of Pyu, which lay on a route between India and China and was a trade centre. Buddhism was quite popular at Nan-Chao during eighth century. The folklore current there refer to the Brahmana advisors to the government as well as Indian settlements in Nan-Chao. Thai kingdom in Yunnan was called Gandhāra, and one portion of this kingdom was called Videharājya whose capital was Mithila. The king of this Videharājya entitled Mahārāja, was reputedly descended from Aśoka. Indian literature *Rāmāyaṇa*, *Mahābhārata* and different Indianized social activities have been related in this article. — D.D.K.

249. Thakur, Vijay Kumar :- *Role of Guilds in Ancient Indian Urban Administration (C. 200 B.C - A.D. 600) – A Numismatic Study.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 70-76.

During the pre-historic period it was realised that a regular supply of food stuff from village to town was necessary for the survival of the urban dwellers which induced the political power to play a vital role in the whole process. From the discovery of iron weapons from a fairly large area of northern India from c. 900 B.C., it appears that the urban sanitation, maintenance of roads etc. was under an authority which looked after the specific aspects of urban life. This brings into focus the role of guilds who supplied food stuff from village to town. Till the Mauryan period, the guilds were solely concerned with economic activities and exercised some authority over their respective members. The situation however, changed after the exit of the Mauryas from the scene. The author has presented a critical appraisal of the role played by guilds in Indian history. — D.D.K.

## VIII—LAW, POLITY AND ADMINISTRATION

250. Joshi, M.N. :- *Social Character of Indian Administrator According to Someśvara III.*

JKU, XXIX, 1985, pp. 124-128.

This planning of the society and the dealing of social service envisaged by Someśvara were of high order. High sense of morality and dynamic personality of author along with the circumstances of his time might have inspired him to undertake this work. Someśvara III, the author of this treatise, who ruled Karnataka in twelfth century A.D. is a large luminary for his administrative ability.

Someśvara advocates for the social life of the administrator in addition to his personal characteristics such as truthfulness, morality, self-control etc. This important aspect of political ability ‘for an administrator the social life is equally important as his personal life’, had not been paid an attention by the earlier writers. *Mānasollāsa*, the work of Someśvara III, thus holds a unique position in Sanskrit literature. —A.C.D.

251. Sharma, Manjusha :- *Organizational Structure of Justice in the Arthaśāstra.*

VII, XXV, Pts. 1-2, 1987, pp. 121-129.

Kautilya's views on the concept of Justice and Law were different from those who believed it to be a rule of rod. He gave due importance to the observations of social customs and traditional practices of the people. According to the *Arthaśāstra*, *dharmaśthas* were expected to be experts in law. Though the king was only the judge, yet special judges, too, were appointed. The judges occupied a position subordinate to the executives. They were not independent of it. The *Arthaśāstra* is not clear about the hierarchy of courts of justice and of the status of different kinds of judges. There were no separate courts like district court, high court and Supreme-court. It is also not clear whether there was a provision of appeal to higher courts in case of unfavourable decision.—M.R.G.

252. Sobhanan, B.: - *Last Days of the System of Polygars in Rayalseema.*

IJAPSA, XII, No. 1, 1984, pp. 11-20.

See Under Sec. XI.

253. Upadhyaya, U.N. : - *Skandhāvāra as Precursor of Ancient Cities.*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 11-18.

In ancient times, the military camps (*Skandhāvāras*) played a prominent role in the establishment and development of cities. Before commencing war, a site was selected to serve as a base for military operations against enemies. These bases gradually grew into well-developed cities. This study is based on *Brahmavaivarta Purāna*, *Mahābhārata* and *Arthaśāstra*. — Author.

254. Yadav, A.L. : - *Metal of Coins Used as Fine or Compensation in Ancient Indian Law.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 135-137.

There is a great divergence of opinion about the metal in which the fines were to be paid in ancient times. According to Vijñāneśvara the figures of fines, in verses as Manu, refers to copper *pāṇas*, while according to Bharuchi they were made of gold. An inscription of Chālukya Vikramāditya V (dated Śaka 934), from Gadag, provides that fines for different crimes such as abuse, assault, drawing out a dagger, stabbing and adultery by a bachelor were respectively 2 *pāṇas*, 12 *pāṇas*, 3 *gadyāṇas*, 12 *gadyāṇas* and 3 *gadyāṇas*. According to Manu and Vijñāneśvara the word *pāṇa* and *kārṣapāṇa* refer to copper pieces (used as coins) bearing a stamp. The silver and gold *pāṇas* were also known, though they were not in vogue. — M.R.G.

## IX- LINGUISTICS AND GRAMMAR

255. Ambiye, Nirmala :- *Ātreya's Treatment of the Free-Prefixes in the Taittirīya Padapāṭha.*

ABORI, LXVI, Pts. 1-4, 1985, pp. 31-46.

In the *Padapāṭha* of *Rgveda*, *Atharvaveda* and *Mādhyandina-Samhitā* an accented prefix is treated as an independent *pada* and therefore, in the *Padapāṭha* it is separated by a *dāṇḍa*. The *Taittirīya Padapāṭha* also treats such accented prefixes as independent *padas* and puts a *dāṇḍa* after them. While doing so the *Taittirīya Padakāra* seems to comment on these prefixes into two groups, where he adds *iti* to prefixes forming one group while he leaves some others forming the other group, without adding *iti*. After quoting a few examples he further indicates that some prefixes, i.e. *apa*, *pra* and *upa* appear with *iti*, while *anu* appears without it. Thus it may be observed that the same prefix in a particular context is marked with *iti* whereas in another context it is not. Thus, the same prefix may belong to both the groups, depending upon its place of occurrence.

The basic purpose of the *Padapāṭha* is to protect the sacred text of the Veda, i.e. *Samhitāpāṭha* from any type of corruption. To avoid such possibilities of corruption and to keep the reading of the text intact, the *Padakāras* use many devices and the device *itikarana* is one of them which the learned author has discussed elaborately in this article.—D.D.K.

256. Ananthanarayana, H.S. :- *Expressions of Politeness in Sanskrit.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 103-115.

This monograph discusses a few strategies employed in Sanskrit to express politeness. Among the seven dimensions of socio-linguistics, the three major ones are concerned with the speaker, the addressee and the setting. Opens with 'concord' in Sanskrit according to which the verb agrees with the subject in number and person. When a subject, which is semantically singular is expressed in plural, shows co-relationship in between terms and the persons to whom they are employed. The second

section is devoted to lexical items that express politeness : (i) Adjectives- *ārya/āryā, bhadra/bhadrā, mahābhāga/mahābhāgā, āyuṣmān, bhīru, māriṣa* and *vayasya*; (ii) Nouns- *tāta, vatsa/vatsā, svāmī*; (iii) Adverbs - *savinayam*. Next considers the use of the term *mandah*, i.e. slow. Concludes with a remark that Indo-Aryan feature of use of plural in lieu of singular is recent one and its source is shown to be Dravidian, illustrating with examples from Telugu, Kannada and Hindi.—N.K.S.

257. A. Sudha Devi :- *The Concept of Guṇa in Sanskrit Grammar.*

VII, XXIII, Pts. 1-2, 1985, pp. 9-16.

States that *guṇa* has got many meanings and many usages in itself. Initiating with the general meaning of the word as quality passes on to the statement 'geniuses in different systems of philosophy have given a big account of *guṇa*.' Discussion is directed primarily to grammarians in Sanskrit, right from Pāṇini to Bhāṭṭoji Dīkṣita. Quotes Monier Williams, who considers *guṇa* as a single thread and *Vācaspatyam* for the definition of *guṇa* along with its etymology and a reference as an advice and repetition. Shifts to the use of *guṇa* word in the sūtras of *Aṣṭādhyāyī* by Pāṇini as *bhāva* or *karma* of an entity. Also quotes the use of the essence of the word *guṇa* by Pāṇini— as quantity also.

Includes discussion by Patañjali on the word *guṇa* for equal proportion denoting objects, meaning subordinate or secondary, good manners and behaviour, *saṃskāra* (the action, the process) etc. *Guṇa* is something, which qualifies the object, it remains in the object and at the same time it exists separately from the object. It also means the form, the outlook, the quality of a thing after a process is completed. Many other meanings and interpretations of the word *guṇa* are discussed in detail with adequate references. Also discusses the suffixes that refer to *guṇa*.

Concludes that *guṇa* indicating degree means that the degree comes in it only through the attribute and without the attributing power the object does not come in the speech sphere. Hence attribute is considered as denoter of the object.—N.K.S.

258. Bhattacharya, R.S. :- *A Wrong Explanation of the Word Nārāyaṇa by Dr. Bhandarkar.*

JNAN, 1985, pp. 75-76.

This article is a rejoinder to Dr. Bhandarkar's verdict that the word *Nārāyaṇa* is similar to *Nādāyana*, which is the name of *gotra*. The author remarks that Bhandarkar shows utter ignorance in grammar while he says that the termination means the resting place, i.e. the place to which *nāda* or a collection of *Nādas* go. The termination (i.e. the *taddhita* suffix) in the present is *ayana* and not *āyana* as Bhandarkar thinks. It is an established doctrine of grammarians that no suffix (*pratyaya*) has any *laukika* sense : these are not regarded as denotative words (*Vācaka Śabdas*). Even if the suffix is accepted as *āyana*, yet it cannot denote the sense of 'resting place'

In conclusion we may inform our readers that in Manu I.10 (as explained by Medhātithi) *Nārāyaṇa* (a masculine word) has been taken as an example of the *Bahuvrīhi* compound (*nārāḥ ayanam asya*) and not as a word in the *taddhita* suffix *āyana* (*phak*).—D.D.K.

259. Bhim Singh :- *A Critique on Pāṇini's Four Sūtras from View-point of Purpose or Object.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 17-30.

Discusses the four *sūtras* of Pāṇini from the point of view of purpose and objective. The four *sūtras* are (i) *Yajuṣyurāḥ*, (ii) *Rāyo hali*, (iii) *Āñō'nunāśikaśchandasī*, (iv) *Sphigapūtavīñāñjo'dhvakuksisīranāma nāma ca*.

The first *sūtra* refers to the phonetical maintenance of a word used in Vedic language particularly in *Yajurveda*. Analysing the word *urāḥ* shows that the *sūtra* is not in line with the text of *Yajuṣ* and is not properly illustrated by any example. The word is used for great and not for *vakṣasthala*. Examples quoted are diphthongal and not *enanta*. Questions how the corrupt and misleading text became popular setting aside the original *Pāṇini-sūtra*, also attacks the corrupt and irrelevant

examples of the commentators of *Aṣṭādhyāyī*. Agrees with the assumption of changed version of the *sūtra* to *Yajuṣyuro*. In case of second 'Rāyo hali' again proves with explanation and logic that the *sūtra* is redundant. Does not rule out possibility of existence of Vedic text, lost now wherein *rai* word was used. Brings forth that to import sense, object and purpose to the *sūtra* under reference is a far-fetched and futile exercise. Labels the rule as abundant.

Etymologically as also phonetically discussing the third *sūtra* remarks that Pāṇini framed it for the sake of clear cut understanding about the nasalization of the prefix *āñ*. The *sūtra* deserves more adequate attention. In the discussion for the fourth *sūtra* the inclusion of word *sphiga* is considered in detail as its existence is not found in usage. However, the three equal as also similar words in use are : *sphic*, *sphij* and *sphiga* refer to the existence of the original work, no longer traceable in the existing Vedic text. — N.K.S.

260. Bronkhorst, Johannes :- *Pāṇini and the Krama-pāṭha of the Rgveda*.

ABORI, LXVI, Pts. 1-4, 1985, pp. 185-191.

In an earlier article it has been argued that retroflexion as a result of *sandhi* conditioned by the reduplication of a verb or by the earlier member of compound did yet take place at the time of the composition of *pada-pāṭha* of the *Rgveda*. It is certain that retroflexion conditioned by an earlier word was also foreign to the *Rgveda* at that time. Retroflexion of this type has become a common feature of the *Rgveda* in the time of the *Rgveda-Prātiśākhya*. It is evident that the *Rgveda* went through a process of evolution in this respect.

The *krama-pāṭha* is described in chapters 10 and 11 of the *Rgveda-Prātiśākhya*. The chapters give indications how to arrive at the *krama-pāṭha* on the basis of the *pada-pāṭha* and the *Sāṁhitā-pāṭha*. The use of *padak* 'one who knows or studies the *pada*' in the Pāli Buddhist scriptures, provides some evidence in support of the view that the *krama-pāṭha* did not exist about Pāṇini's time. The word is used as an attribute of Brāhmaṇas who excelled in learning. If the *krama-pāṭha* existed when *padak* made its appearance in Buddhist literature, a term might have been

used that shows the Brāhmaṇa's familiarity with the *krama-pāṭha*, but such terms are known to Buddhist canon. The *Aitareya-Āranyaka* notes three types of words : *Nirbhūja*, *Pratīṇī* and *Ubhayamantara*. These words find their explanation in the statement : ' for when he unites the words, i.e. ' *Nirbhūja*' form. When he pronounces the two syllables pure, that is the *Pratīṇī* form. By the *Ubhayamantara* both are fulfilled. It seems clear that the three terms refer to the *Saṃhitā-pāṭha*, *Pada-pāṭha* and *Krama-pāṭha* respectively. Pāṇini's priority in time to *Aitareya-Āranyaka* seems no more than a probability.—D.D.K.

261. Dash, Radhamadhab:-*Some Principles in Fixing up Pāṇini's Authorship of Examples from the Examples Supplied in the Kāśikā-Vṛttih.*

JNAN, 1985, pp. 83-91.

It is a systematic study of the examples in the *Kāśikā-Vṛttih* of Jayāditya and Vāmana (=J&V), of seventh century A.D. Considerable importance should be attached to the aspect of fixing the actual number of examples, supplied by its authors, because many of its examples are seen borrowed from other grammatical sources both Pāṇinian and non-Pāṇinian, preceding to it. According to the history of grammatical tradition of Sanskrit language in India, it is marked that J&V succeeded four grammarians of Pāṇinian school - Pāṇini (450 B.C.) Sūtrakāra, Kātyāyana (350 B.C.) Vārttikakāra (=KV), Patañjali (150 B.C.) Mahābhāṣyakāra and Bhartṛhari (150 A.D.) author of *Vākyapadīya* and *Mahābhāṣya Dīpikā*, commentary on *Mahābhāṣya*. *Kātantra* and *Cāndra Vyākaraṇa* are non-Pāṇinian grammarian. One should eliminate the citations from Vedic literature and the examples considered to be of Patañjali, Katyāyana, Pāṇini, Śarvavarmā, and Candragomin from the totality of examples of *Kāśikā-Vṛtti*. The fixing up of the examples of J&V pre-supposes the fixing of the other sources cited above and Pāṇinian examples as its first step in that light. Sporadic examples from Pāṇini, other grammarians and a large number of examples occurring in pairs and clusters found in KV and *Mahābhāṣya* has been presented, but these instances no more claim to be exhaustive but it is evident that authors had

borrowed examples from *Mahābhāṣya*, which appeared to them the befitting ones. — D.D.K.

262. Deshpande, Madhava M.: - *From Uttarapadalopa to Madhyamapadalopa: Implications for Theoretical Change.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 251-257.

Some modern scholars think that Pāṇini's grammar is a unidirectional grammar. It is constructed in the mode of encoding meaning into form through the process of derivation, and not in the mode of decoding a given form to decipher its meaning. In a recent monograph '*Ellipsis and Syntactic Overlapping*', Deshpande has argued that the historical process of Sanskrit gradually changing from being a first language of the ancient Āryans to a learned second language of classical India is paralleled by increasing signs of a shift towards the decoding or the interpretative mode in the work of Indian theorists in the field of Sanskrit Grammar, Philosophy and Poetics. He has given examples of some terms *Uttarapada-lopa* which he considered to be the *madhyamapada-lopa* in Sanskrit compounds such as *Śākapārthiva*, a vegetarian king and '*Uśtramukha*' camel faced etc. — D.D.K.

263. Dogra, Shyam Lal : - *Dr. Siddheshwar Varma on Vedic Stylistics.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 55-66.

Siddheshwar Varma felt that Sanskrit offers a tremendous material on stylistics as presented by *Kāvyaprakāśa* of Mammata. He felt that inspite of flexibility of Vedic style no work on Vedic stylistics is known to him. Varma pointed out that Vedas present material with the stylistic features : 1. In the hierarchical order the gods get precedence as such even priests are called gods. 2. Next to gods Vedas prescribe the law of nature. 3. Then come the *Vrata* and *Bhakti*. 4. This is followed by Agni-cult in all forms. 5. Vegetable kingdom gets the fifth position. 6. Divine principles are in the next order. 7. Seventh position is given to ancillary gods. 8. Vedic officials where get the next position, therein we find several shapes of a single god *Dadhikrāvāḥ*. 9. *Soma* is given ninth position in the stylistic order. 10. Towards the last order are mentioned the gifts bestowed by god (s).

Concludes that the data regarding Vedic stylistic requires further investigation as to quantitative measure and qualitative order. — N.K.S.

264. Elayath, K.A. Neelakantan :- *Types of Sentences in Advaita-Vedānta.*

VUOJ, XXVIII, Pts. 1-2, 1985, pp. 71-76.

What is the meaning of a sentence and what are the types of the sentences? In Advaita works these two questions largely figure in discussions on sentence meaning. Though they are primarily concerned with Upaniṣadic sentences, the principles evolved by them are applicable to *laukika-vākyas* as well.

A clear definition of a sentence appears for the first time in the *Mīmāṃsā-sūtras* of Jaimini, 'A group of words conveying a single idea if on analysis found to have Ākāṅksā or mutual expectancy is called a sentence.' Bharṭṛhari refers to a similar meaning, but the *Mīmāṃsākośa* has given other definition also.

The Vaiyākaraṇas say that the meaning of a sentence is *samsarga*, i.e. 'mutual association of word-meaning' or *bheda*, i.e. 'mutual exclusion of word-meanings'. Views of Śaṅkara and other philosophers have been discussed and the classification of sentences as *bheda*, *samsarga* and *akhaṇḍa* has been discussed with some examples.—D.D.K.

265. Jamison, Stephanie W. :- *The Vedic Passive Optative and its Functional Equivalents : A Study in the Syntax of the Gerundive.*

JOAOS, CIV, No. 4, 1984, pp. 609-620.

The optative of the -*yate* passive does not occur in early Vedic language but Whitney's formulation of this fact implies that their (optatives) absence is accidental. Accident does seem, superficially, to be a reasonable explanation, given that the *yate* passive is not fully developed and distinguished from the *yate* intransitive at that period. Yet one might wonder why other model forms passive imperatives, e.g. *badhyantām*, *vṛscantām*, *yujuyatām* and subjunctives *bhriyatē* do occur in these texts. A

closer investigation suggests that the lack of passive optative results from the deliberate avoidance, and that the semantic/syntactic slot that they would occupy is indeed filled by non-finite forms in predicative function. It is hardly necessary to say that the category passive is expressed in early Vedic atleast as often by other formations : most notably medially inflected forms of any type of stem and by the past participle. Within the considerably larger body of material we still find that the optative is marginal at best. There are examples of a passively used medieval optatives. These examples are not entirely free from taint, however, Watkins has suggested that *staveta* might be a sort of 'optativized' form of the common one- less third, e.g. passive *stave* 'is praised', whose preferred position in the line is exactly here, starting in the third syllable. A large number of similar other examples have been discussed indicating the syntax of the gerundive in Vedic Sanskrit. — D.D.K.

266. Laddu, S.D. :- *Social Lead from Ancient Indian Grammarians.*

JNAN, 1985, pp. 70-74.

The historians had long back proved that Sanskrit was a spoken language during the period of Pāṇini, Kātyāyana and Patañjali. It is, therefore, easy to know how such a living language, which was actually current in every day use at home and outside, could be open to influences from various quarters wherever it was employed in social communication. The problem before the parents and teachers then was not how to teach Sanskrit to the younger generation, from the beginning or as a new or second language, but how to teach it to them as a correct, elegant or acceptable idiom. As time passed and as differences from the norm of Pāṇini became glaring, the danger was distinctly felt of the Sanskrit of Pāṇini under-going corruption. Kātyāyana tried to save the language from further corruption and accepted the principles of *Loka*, i.e. society and *Śāstra*, i.e. Science. Patañjali accepted the following four :

1. Society or the common man's desire (*Isti*);
2. Prescriptions of the Science (*Śāstra*);
3. Usage of the cultured (*Śiṣṭa-prayoga*); and
4. System in the use of the speech (*Vyavasthā*).

It is evident that Patañjali's attempt was to effect a balance between the conflicting trends, by discouraging large-scale disorder in the

use of the language while at the same time giving scope to the linguistic urges of the rising generations. As a grammarian he is emphasising the importance of the Theory of the Science with its prescriptions. As a man of society he allows the use of expressions which have gained wide currency or popularity though they may not be strictly sanctioned by the rules of grammar.

This is the position of the reconciliation, which befits a leader who possesses wider social interests, and wants to create social harmony without compromising the basic scientific stand. — D.D.K.

267. Levitt, Stephan Hillyer :- *Kurukh Nād, Sanskrit Nāha, Burmese Nat.*

HSAJ, I, No. 1, 1986, pp. 119-135.

There are in Kurukh and Malto such words as *Kur-Nād* ‘devil, evil spirit, idol’; *nādas*— ‘devil worshipper, rascal, rogue, knave’; *nādkhall* – ‘any field where an idol has been set up’ and Malt *nāde*— ‘a stone set up in the name of a deity’; *nādo* – ‘relating to *nāde* or a deity’; *nādo-māku*— ‘the intestines of a slaughtered animal, which are supposed to belong to gods.’ The words are currently listed in ‘*Dravidian Etymological Dictionary*’ (= DED).

There also is in Burmese, a Sino-Tibetan language in the Tibeto-Burman sub family, a word *nāt*. This word *nāt* is defined in W.S Cormyn and J.K. Musgrave’s Burmese Glossary as the ‘spirits, some unnamed local spirits’ also equivalent to the *deva*, i.e. minor deities of the Hindu-Buddhist pantheon. The worship of *Nats* in Burma and other countries have been related in detail. — D.D.K.

268. Mahavir :- *Treatment of Samāsa in Pāṇini.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 147-158.

Treatment of *Samāsas* (compound forms) in the *Aṣṭādhyāyī* of *Pāṇini* can be divided into two sections - (i) Determination of conditions as to what constituents of a sentence (*vigraha vākya*) can enter into a compound construction and assignment of such a string to a grammatical

category and (ii) Grammatical operations workable on *vigraha vākyā* to transfer it into a finished form, i.e. compound form.

The topic is introduced under the general guiding principle "*samarthaḥ padavidhiḥ*". The rules pertaining to the *padas* (words) are capable only to those words which are syntactically related. Pāṇini recognises four categories of compounds : (i) *avyayibhāva*; (ii) *tatpuruṣa*; (iii) *bahuvrīhi*; and (iv) *dvandva*. All these have been discussed indicating change in accent and gender.—D.D.K.

269. Murti, M. Srimannarayana :-*Analysis of Nic in the Causative Forms According to Grammarians.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 1-8.

Discusses the use of suffix *nic* referring to their use with three types of roots, i.e. – (i) roots of 10th class; (ii) to all classes of roots to form the causative; and (iii) certain nominal roots in a specified sense like *satyāpayati*. In this paper an attempt is made to analyse the meaning of *nic* in causative forms like *kārayati* in the light of the interpretation by Patañjali and other commentators and to compare and contrast it with the meaning of conjugational affixes of moods like the imperative and potential.

Concludes the interpretation with the remarks that - (a) possessive suffix like *matup* needs not necessarily refer to a substance, but it may also refer to a non-substance like action; (b) the causative forms - the potential and imperative, signify motivation in the form of command, request etc. whereas, imperative and potential forms are interchangeable, their causatives are not synonymous with them; and (c) the ordering in the imperative or potential is direct involving *prayojaka* and *prayojya* involving two persons in the imperative expressions. In case of causative there is involvement of the third person, the reporter as well. States that causative forms stand as a special grammatical category noticed by Pāṇini in the rule '*hetumati ca*' (P III.1.26).—N.K.S.

270. Pandit, M.D. :-*The Sanskrit Compounds.*

Every Sanskrit compound comprises of minimum two members which can be easily represented by the formula  $N_1+N_2+S$ , where N stands for the nucleus or *prakṛiti* and S for the declensional suffix. In the compounds like *Putrau*, meaning both the son and the daughter, Pāṇini strictly follows his assumption of the basic structures of compounds to be consisting of minimum and in the initial stages, dissolves it as '*putraḥ ca duhitā ca*' and then elides the word *duhitā*. In his *Siddhānta Kaumudī*, Bhāṭṭoji Dīkṣita divides the *Samāsas* into four main categories- (i) *Avyayībhāva*; (ii) *Tatpuruṣa*; (iii) *Bahuvrīhi* and (iv) *Dvandva* and their chief characteristics also have been enumerated as *pūrvapadapadārtha-pradhāna* etc. This whole discussion sounds quite relevant upto this stage. But suddenly Bhāṭṭoji Dīkṣita quotes a small *kārikā* which states that Sanskrit *Samāsas* are in all of six main categories. They are — (i) *sup+sup*; (ii) *sup+tiṅ*, (iii) *sup+nāman*; (iv) *sup+dhātu*; (v) *tiṅ+tiṅ*; and lastly (vi) *tiṅ + sup*. One does not know how to reconcile these two statements. The scope of the present paper is to find out a solution to this problem.

The paper concludes with seven types of compounds on semantic basis. These are — *Avyayībhāva*; (ii) *Tatpuruṣa*; (iii) *Upapada-tatpuruṣa* (iv) *Karmadhāraya*; (v) *Dvandva*; (vi) *Dvigu* and lastly (vii) *Bahuvrīhi*. — D.D.K.

#### 271. Pathak, V.S. :- *Sātavāhana : Its Etymology*.

PPB, XIII, Nos. 1-2, 1985-87, pp. 137-142.

See Under Sec. VI.

#### 272. Sharma, D.D. :- *A Critique of the Terminological Aspects of the Arthaśāstra*.

JOIB, XXXVII, Nos. 1-2, 1987, pp. 35-46.

Kauṭilya's *Arthaśāstra* is a landmark in the field of the science of polity or public administration, which has been fully recognised over the world. Its terminology too occupies an important place in Indian literature because this work was done by him for the first time in his

*Arthaśāstra*. Besides new terms, he has also used ordinary linguistic terms as technical terms by assigning them specific semantic connotation. A large number of words have been discussed in this paper. During the past two thousand years or so a large number of terms have undergone semantic changes of various degrees, consequently, one comes across a large number of instances in which it becomes difficult to reach the exact meaning. Though a good amount of exploration has already been done with regard to various aspects of *Arthaśāstra*, yet there is still a lot to be done in the direction of the terminology of it.—D.D.K.

273. Sharma, D.D. :- *Cultural Manifestation Through Linguistic Behaviour.*

HSAJ, I, No.1, 1986, pp. 192- 196.

Socio-linguistic studies in recent years have brought to light that the study of language in its social and cultural context is very useful for understanding the basic socio-cultural aspects of the linguistic community concerned. A comparative study of various linguistic groups or languages reveals that there is no uniform socio-cultural pattern for the selection of a particular type of term in one context and another for another context. For example, for second person singular number in Hindi there are terms like - 'tū', 'tum' and 'ap'.

Similarly there are two or some times three, corresponding sets of nominal words used in social contexts, in accordance with the social hierarchy established by tradition in Laddākhī, spoken in Laddākha region of Jammu and Kashmir State. Laddākhī speakers are very conservative in their linguistic behaviour. A few examples have been discussed . —D.D.K.

274. Shastri, K.D.:—*Rgvede Atharvavede ca 'Vasiṣṭha' Śabdasya Yaugiko Yogarūḍhaśca Prayogaḥ. (Yaugika and Yogarūḍha Usage of Word 'Vasiṣṭha' in Rgveda and Atharva-veda). (Sanskrit).*

HSAJ, I, No. 1, 1986, pp. 197- 208.

Veteran scholars of *Nirukta* and grammarians have accepted the nominal words, having precise, i.e. intrinsic and intricate forms. This

criteria is applicable to Vedic words also. The problems regarding the words and their meanings have been treated as the most important, since the beginning of the linguistic speculations. Morphology and Semantics were taken into account by the Indian grammarians and the theologists. The author of the present paper has discussed, types of words having different meaning but the protean nature of the word '*Vasiṣṭha*' and its etymological meaning has been discussed. '*Vasiṣṭha*' is not a personal name in the *Rgveda*, as it is used for fire at many places. In *Atharvaveda* it indicates as sublime among the vegetables and physicians. A panoramic description of the word '*Vasiṣṭha*' as used in the Vedas, Brāhmaṇas and different other Vedic texts, has been presented in this paper. Episode of Urvaśī and Mitra and Varuṇa and birth of *Vasiṣṭha* and Agastya has also been related. — D.D.K.

275. Singh, V.K. :- *Pāṇinīya Vyākaraṇa men 'It' Sañjñā kā Prayoga : Śāstriya Vidhā kā Anūthā Nidarsana (The Usage of 'It' Term in Pāṇinian Grammar)*. (Hindi).

HGJKSV, XLI, Pts. 1-4, 1985, pp. 41-53.

The indicatory letters, attached to the roots, called 'it' and designated as *anubandha* by Kāśikākāra, though disappear in the condition of application regulate the concerned word and become instrumental in bringing the desired meaning. Its function is that of a reminder.—Author.

276. Thakur, Upendra :- *Some Aspects of Religious and Literary Contacts Between India and Thailand*.

HSAJ, I, No. 1, 1986, pp. 232-244.

See Under Sec. VII.

277. Thite, G.U. :- *Language and Style of the Kātyāyana-Śrauta-Sūtra*.

HSAJ, I, No. 1, 1986, pp. 245-254.

See Under Sec. XV.

## X- LITERATURE AND RHETORICS

278. Arjunwadakar, K.S. :- *Rhyme in Sanskrit and in Marāthī*.

ABORI, LXVI, Pts. 1-4, 1985, pp. 193-201.

Sanskrit rhetoricians take pains to detail both types of figures of speech, i.e. Śabdālaṅkāra and Arthālaṅkāra. Bhāmaha conceives only two Śabdālaṅkāras- *Anuprāsa* and *Yamaka*, Daṇḍin treats extensively *Citra*, Mammaṭa appreciated *Punaruktavadābhāṣa* and *Vakrokti*. *Yamaka* (*antya-Yamaka*) or rhyme was not employed by Sanskrit poets. Some stotras of the great Śaṅkara, like the *Carpata-pañjarika* have used this alaṅkāra, for example : *dinamapi rajañī sāyam prātaḥ śiśravasantau punarāyātaḥ* etc. Jaideva's *Gītagovinda* and some *aṣṭapadīs* have applied this alaṅkāra.

The Apabhramśa poetry produced mostly by Jain poets, abounds in rhymes and is available from 1000 A.D. Apabhramśa forms a link between the middle Indo-Aryan languages, known by the generic name Prākṛita, and the Neo-Indo-Aryan languages like Hindi and Marāthī, etc. Marāthī borrowed *Mātrikā* and other metres from its Apabhramśa and Sanskrit predecessors, and evolved some of its own alaṅkāras, i.e. *Sāki*, *Diṇḍī*, *Ovī*, etc.

The earliest literary works in Marāthī written in verse form are the *Vivekasindhu* of Mukundarāja and the *Jñānadevī* of Jñānadeva. *Ovī* continued to bind the first three quarters in rhyme and the author of this article has given some examples also in it. *Abhaṅga*, another verse pattern in Marāthī, employs rhyme in a variety of ways. Gradually complicated patterns of verses which included even the *akṣara-gaṇa* metres of Sanskrit came into the works of Marāthī poets. Vāmana Paṇḍita was perhaps the earliest to use common Sanskrit metres extensively in Marāthī with various rhyme schemes. The topic has been discussed in detail. — D.D.K.

279. Bajpai, K.D. :- *Geography of Kālidāsa : Location of Rāmagiri*.

BMA, XXXVIII, 1986, pp. 61-66.

See Under Sec. V.

280. Balbir, Nalini :- *The Monkey and the Weaver-Bird : Jaina Versions of A Pan-Indian Tale.*

JAOS, CV, No. 1, 1985, pp. 119-134.

Animal tales have been specially favoured by Jainas while explaining disciplinary matters of the religious community and the hierarchy of monks. The tale under discussion, is available in three main traditions, i.e., Hindu, Buddhist and Jaina, and in three languages, i.e. Sanskrit, Pāli and Prākṛita. As an illustration of different teachings this tale has been used in various Indian traditions since antiquity upto modern times. Its Buddhist and Jaina versions are noticed in disciplinary contexts. The Prākṛita (Jaina) versions, though neglected, bear special importance due to their probable early date and their intricate but clear mutual interrelationship. A comparison of the *Bṛhatkalpa* and the Āvaśyaka traditions is herein presented. It is followed by an edition, translation and commentary of the short vivid narrative in which the nest of a patronising weaver-bird is ransacked by a stubborn and malevolent monkey, equated with a malicious novice or a dull elder. — S.M.M.

281. Bandopadhyay, Dhirendranath :- *A Critical Study on the Source Element of the Meghadūta of Kālidāsa.*

JOIB, XXXV, Nos. 1-2, 1985, pp. 9-16.

It finds out all possible resources which might have inspired the poet to compose *Meghadūta*. According to Mallinātha the hero is an unnamed and unidentified Yakṣa. Bharatasena admits that *Kaśit* is the name of the Yakṣa. The idea of sending a message through the cloud by the lover to his beloved is a novel poetic motif, though some might have tried to find its source in *Pāli Jātakas* or in the episodes of the *Rāmāyaṇa* and the *Mahābhārata* or in Vedic texts where the poet compares the rainy clouds to the messenger of *Parjanya* (the rain-God). In the *Jātaka* a crow is the messenger of a dying husband to his wife, in the *Rāmāyaṇa*, Rāma sends Hanumān to Sītā who has been kept in secluded place, in *Mahābhārata*, princess Damayantī sends a swan as her messenger to the

king Nala. Different episodes of sending messages by the monks, kinnaras, gandharvas etc. have been discussed. Our poet has selected the mere background of the story of an unnamed Yakṣa and skilfully utilised the elements of fairy tales as well as the epic resources of the classical literature. The article concludes with the remarks that the poet is conversant with Buddhist Jātakas and there may be some Vālmīkian influence in the description, but Kālidāsa's poem is totally a new creation for its beauty and originality of sentiment and his style is unique and sublime. — D.D.K.

282. Banerjee, Manabendu:- *Some Observations on the Relation Between Kālidāsa and the Imperial Guptas.*

HSAJ, I, No. 1, 1986, pp. 28-38.

See Under Sec. VI.

283. Bhaduri, Nrisinha Prasad :- *A Typical Case of Plagiarism.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 222-230.

Rājaśekhara in chapter XI of his *Kāvyamīmāṃsā* has enlisted the cases of plagiarism in poetic pieces among minor as well as a few great ones. Bāṇa has indirectly in his *Harṣacaritam* Ver. 4-5 has commented that the poets with creative genius are rare and others changing the words of other's poems pose like poets and these are plagiarists. Vāmana and Ānandavardhana have also pointed out this ill. *Kāvyamīmāṃsā* illustrated instances of partial plagiarism, the complete misappropriation examples are missing with that.

The present example *Sarvābhinaya* the manuscript found in Navadvīpa Sādhāraṇa Granthāgāra and not noticed by Aufrécht nor by V. Raghavan is a unique example of plagiarism. The manuscript is ascribed to 17th century A.D. and written under the patronage of Rāghavārya who contributed himself *Hastaratnāvalī*. On close investigation of the manuscript it has been observed that *Sarvābhinaya* is a total misappropriation from the books of dramatic gestures composed by so many authoritative writers like Nandikeśvara, Śāraṅgadeva etc., and more closely Subhaṇkara Kavi, the author of *Hasta-muktāvalī*. Provides queer

examples of misappropriation of methods and language of the authorities, e.g. the number of *aṅgas* taken from *Saṅgitaratnākara* of Śāraṅgadeva and the *Abhinayadarpaṇa* of Nandikeśvara. Concludes that the study of dramaturgy was never a matter of major cultivation in Bengal and in that context the genre, like the *Sarvābhinaya*, which indulges into plagiarism in full cry, underscores the decadence in the moral standards of scholarly people. —N.K.S.

284. Bhat, G.K. :- *The Genius of Vālmīki*.

ABORI, LXVII, Pts. 1-4, 1986, pp. 219-231.

See Under Sec. III.

285. Bhattacharji, Sukumari :- *The Cloud as Messenger : A Study of the Meghadūta*.

BV, XLIV. Nos. 1-4, 1984, pp. 39-48.

The author treats the use of *Megha* as messenger by Kālidāsa to be a departure from his predecessors. The article introduces the reader with writer's capability of maintenance of brevity with exhaustiveness. He presents before us the different views by various critics. But he is convinced by the medium adopted by Kālidāsa and successfully justified it by giving different facts in its favour. These facts are derived from the deep study of the text as well as scientific processes. According to him cloud is the best messenger to embody the core of the crucial experience in its very being. — I.S.

286. Bhattacharya , G.M.: - *Sanskrit Literary Tradition and its Transformation-A Critical Appraisal*.

HSAJ, I, No. 1, 1986, pp. 47-58.

What makes one a great poet? What takes place in great poetry and who can enjoy the poetry? These are the two main questions, which were solved by the masters of ancient and classical Indian literary traditions and the author describes it in this article. From the hoary past India has preserved a vast mass of literary tradition both in theory and

form. It started with *Rgveda*, the earliest record of deep human experiences, and thereafter for more than 3000 years the beauty of life and Nature nurtured Indian mind giving rise to poetic myths which found in the Great Epics, the *Rāmāyaṇa* and the *Mahābhārata*. These two epics served as the model and source of all later poetic creation in Sanskrit. In Sanskrit the terms *Kavi* and *Rṣi* are synonymous. The vision of Sanskrit poets and their intuitive vision has been discussed. Views of Kālidāsa, Mammāta, Bhāmaha and other luminaries have been discussed in this article. — D.D.K.

287. Bhatta, C.Pandurang :—*A Note on Rules and Conventions Connected with Dice Play.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 231-237.

Relates the history of diceplay starting from *Rgveda* wherein named as *aksakṛidā* or *vibhītaka*. The game finds references in *Mahābhārata* and is described in *Daśakumāracaritam* and *Kathāsaritsāgara*. Initially discusses the rules of the game which are stipulated before the start of the game. Once the concerned parties agreed to rules, there was no question of going back. Violation of the rules was looked down. For this quotes instance of Śakuni inviting Yudhiṣṭhīra to fix the rules and to play the game by proxy as contrary to rules. Follows the reference from *Kathāsaritsāgara* regarding rules of the game. Points out that if a gambler did not object to the dice being thrown, it was tantamount to his acceptance to play. References, regarding stake are clear, i.e. one must have his own money to gamble. However, among stakes are included right to personal freedom in *Mahābhārata* and *Kathāsaritsāgara* the throw is allowed to be repeated till it is *kṛta* throw (i.e. winning throw). *Mṛcchakatīka* is quoted in favour of the formation of gambler's association. The scholars differ on the remark whether the losing gambler had to give up his clothes. Concludes that it is difficult to state that the forceful removal of clothes of a defeated person was a part and parcel of the game. However, the case of Draupadī is not acceptable regarding disrobing her in public.— N.K.S.

288. Bhayani, H.C. :—*The Nandopāthyāna, the Nanda-prabodhana and The Book of Sindbad.*

JASB, LVI-LIX, 1981-1984, pp. 104-113.

A work titled *Nandopākhyāna* was published in 1968 in *Rājasthān Purātana Granthamālā* of the Rājasthān Oriental Research Institute, Jodhpur. It contains three different but related short Sanskrit works : (1). *Nandopākhyāna* (anonymous), (2). *Nanda Batrīśī* and (3). *Nandakathā* of Sahasra-ṛṣi. The last work is in verse composed in 1610 A.D. at Siyalkot. Sahasra-ṛṣi was a Jaina monk. As found in the above three works, the first part of the tale relates to a king who being attracted by the beauty of a minister's wife goes to her at night during minister's absence but being exhorted by the parrot and the cat, who kept watch, and also by the chaste lady, he regrets his shameful conduct and comes back. The minister had killed the king but he was later on killed by king's son.

The book of Sindbad, known in several Arabic versions, which are derived from a lost Pahalavi version, narrates several tales in support of the unfaithfulness and faithfulness of women. Sindbad was not an original composition, but was based on a lost Sanskrit text. This study is found in different languages of India and abroad. The author has tried to present different versions of this tale. — D.D.K.

289. Bhuyan, Sarojini :- *The Alāñkāras Employed in the Buddhacarita*.

JNAN, 1985, pp. 54-61.

In the Kāvya literature, it is the poetic embellishment or the figures of speech which adorns the Kāvya. The Vedic poets were fond of employing the *alañkāras* in poetry. They have used as many as 45 *alañkāras* in *Rgveda*. The *Upaniṣads*, the *Nighaṇṭu*, the *Mahābhārata*, the *Nātyaśāstra* and some inscriptions also have used different *alañkāras*. Bhāmaha, the founder of the *alañkāra* school of Sanskrit poetics, gives more importance to the *alañkāras* in a poem and says that an unornamented poem does not attract the mind like the beautiful but unornamented face of a young lady. Daṇḍin says : that which makes a kāvya beautiful is to be considered as an *alañkāra*. According to *Agnipurāṇa* : without *alañkāra* poetry appears like a widow. Viśvanātha says that the *alañkāras* are like the ornaments on the human body.

Aśvaghoṣa (later half of the first century A.D.) had access to a fairly extensive list of *alaṅkāras*. In the *Buddhacarita* he has employed as many as 32 *alaṅkāras*. The *Upamālaṅkāra*, as with any other poet, is the most favourite of Aśvaghoṣa and occurs in a good number of verses in *Buddhacarita*. The similes employed by him are drawn from a wide range : nature, the sun, the moon, the animal world etc. He has used 32 *alaṅkāras* in his *Buddhacarita*. Bharata, Bhāmaha and Daṇḍin have used 4, 32 and 37 *alaṅkāras* in their works. The author has given the lists of *alaṅkāras* used by these poets. Fifteen *alaṅkāras* recognised by Bhāmaha and 14 *alaṅkāras* recognised by Daṇḍin have not been found in *Buddhacarita*. Aśvaghoṣa has also employed some *alaṅkāras* in his *Buddhacarita* which are not found in Bhāmaha and Daṇḍin, but are found in some other later poets. These are *Bhrāntimat*, *Ekāvalī*, *Parisaṅkhya*, *Punarukta-vadābhāṣa* and *Tadguru*. The study of the *alaṅkāras* employed by Aśvaghoṣa is important because there is a wide gap of time between Aśvaghoṣa on the one hand and Bhāmaha and Daṇḍin on the other and also because no work on poetics of this period, is available to us. Hence, it helps us to know how many new *alaṅkāras* have developed during the intervening period. — D.D.K.

290. Brokington, J.L. :- *Textual Studies in Vālmīki's Rāmāyaṇa*.

JASC, XXVIII, No. 2, 1986, pp. 14-22.

The number of *Rāmāyaṇa* manuscripts used for the critical edition is quite small. The largest number was for *Uttarakāṇḍa* and the smallest number was for *Ayodhyākāṇḍa* and also for *Araṇyakāṇḍa* and *Sundarakāṇḍa*. It concentrates on *Ayodhyākāṇḍa*, where the problem is focussed on the anomalous manuscript M4. Vaidya declares of M4 that the manuscript seems to be at least 400 years old. Impression of the author about MS. 14052 is that it must be around 400 years old. M4 of the critical edition and Trivandrum MS. 14052 are closely related, since they regularly share variants or show additions and omissions, not found in other manuscripts. MS. 14052 is regrettably incomplete for the *Ayodhyākāṇḍa* ending with pp. 1, 18, 17 (inserted into CE Sarga 55, Sarga 60 of the Ms.). — M.R.G.

291. Chapekar, Nalinee :- *Reflections on Religion in the Gāhāsaptaśatī.*

JASB, LVI-LIX, 1981-1984, pp. 114-121.

See Under Sec. XII-B.

292. Chaturvedi, Brajmohan :- *Abhinavagupta ke Anusāra Saundaryānubhūti* (*The Experience of Beauty According to Abhinavagupta*). (Hindi).

JGJKSV, XLI, Pts. 1-4, 1985, pp. 1-6.

The reality found in every individual as self is called, Śiva in Śaivism, that only is the Beauty. To Abhinavagupta, experiencing of self reflected in *Citta* of *Sattva* order is the experience of beauty, termed as *rasa* in literature. *Rasa* is the experience of beauty acquired through fine arts, e.g. literature, sculpture, painting, music etc. It is extra ordinary. — Author.

293. Deambi, B.K. Kaul :- *Buddhist Education in Kashmir.*

HSAJ, I, No. 1, 1986, pp. 72-87.

See Under Sec. XII-A.

294. Dikshit, Harinarayan :- *Vaidika-Vārmaye Alāñkārāḥ* (*Rhetorics in Vedic Literature*). (Sanskrit).

JGJKSV, XLI, Pts. 1-4, 1985, pp. 73-82.

Although rhetorics are a later development in literature, the Vedas are not completely devoid of such expressions. The *alāñkāras* such as *upamā*, *śleṣa*, *anuprāsa*, *rūpaka*, *atiśayokti* etc. have come there in a very natural way. — Author.

295. Dwivedi, R.C.: - *Aśvaghoṣa and Kālidāsa-Point and Counter-Point of Mokṣa and Dharma in Poetic Tradition of India.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 259-263.

Both Aśvaghoṣa and Kālidāsa are famous luminaries who wrote two epics. Aśvaghoṣa wrote his epics with the declared objective of propagating the liberation. *Buddhacarita* of Aśvaghoṣa portrays the character of the perfect and master of his soul. Aśvaghoṣa is the poetic pinnacle of asceticism while Kālidāsa is equally a high pinnacle of *dharma*; the two constitute the point and counterpoint of Indian wisdom. But no poet could succeed in the long history of Sanskrit literature in composing even a single epic of ascetism matching the quality, depth, style and idiom of Aśvaghoṣa. — D.D.K.

296. Gupta, D.K. : - *Concept of Rīti in Vāmana*.

JGJKSV, XLI, Pts. 1-4, 1985, pp. 37-56.

The term *rīti* was first used by Vāmana for a 'peculiar arrangement of words'. A careful cultivation of certain *gunas* produces *sobhā*, an aesthetic charm. *Guna* is an indispensable condition for poetic charm and is *nitya*. Thus Vāmana's treatment of *gunas* is peculiar and a bit away from the earlier tradition. This paper proposes to analyse Vāmana's treatment of the ten *gunas* with reference to their categorisation on the basis of their theorised aspects of words and sense, with illustrations mainly from the works of Kālidāsa. — Author.

297. Gupta, D.K. : - *Kuntaka's Critique of Kālidāsa as a Master of Sukumāra Style*.

VIJ, XXIII, Pts. 1-2, 1985, pp. 267-279.

Kuntaka in his *Vakroktijīvita* makes a critical assessment of a number of classical writings. In the present context Kālidāsa enamours Kuntaka most and therefore draws foremost attention in his treatise under *Sukumāra* style. Explains that *Sukumāra* or the delicate style reveals itself in the work of a poet with a soft and gentle temperament endowed with a rich gift of poetic imagination (*pratibhā*) which finds its full expression in his poetry. Kuntaka observes that a work composed in *Sukumāra* style free from affectation reminds the supreme artistic

creation of the universe by the creator. The first illustration discussed is a verse from *Raghuvamśa* (XVI.45) that he considers as poet's creative imagination. The next extract from *Kumārasambhava* (V.71) is exemplified for fresh words and meanings by virtue of the poet's creative imagination- the use of word *kapālin* and *samprati* and *dvayam* are extremely charming. For aesthetically delightful meaning the next verse placed under focus is from *Meghadūta* (II.36). The *Sukumāra* style in sparse and effortless is illustrated through charming use of poetic figures in a verse from *Kumārasambhava* (III.29). Elaborates *Sukumāra mārga* consisting of giving prominence to intrinsic or natural form of an object in preference to the external and artificial touch given to it by learning or technical skill. Concludes that Kuntaka viewed Kālidāsa as a poet with soft and gentle temperament gifted with delicate creative power, which aided by an equipment in tune with it, directed the course of his poetic endeavours along the *Sukumāra* or delicate path overbrimmed with soft and tender appeal. — N.K.S.

298. Gupta, D.K. :- *Raghu's Quarter-Conquest-Identification of Some Disputed Countries and Peoples.*  
Van., 1, 1986, pp. 1-10.

See Under Sec. V.

299. Guttal, Vijaya :- *The Heroic Ideal in the Iliad and the Ideal of Dharma in the Rāmāyaṇa : A Juxtaposition.*

JKU, XXX, 1986, pp. 72-83.

See Under Sec. III.

300. Hegde, R.D. :- *Identity of Udbhaṭa and his Infinity Theory of Epistemological Proofs.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 35-45.

Udbhaṭa a versatile genius and a materialistic philosopher remained unknown till very recently to the readers of Indian philosophy. Only sporadic references about his thoughts and life were available, but the cloud of uncertainty cleared off with the discovery and publication of

Cakradhara's *Granthibhaṅga*, a skipping commentary on Jayanta's *Nyāyamañjarī*. Dr. N.J. Shah identifies him with the author of *Alaṅkārasārasaṅgraha*. *Rājatarāṅgiṇī* speaks of this rhetorician Udbhaṭa who flourished between 779 and 813 A.D. Jayanta and Cakradhara clearly mention, that Udbhaṭa was an established grammarian too. Udbhaṭa's epistemological and metaphysical concepts may be gathered from the citations available in the works of Jayanta and Cakradhara. Udbhaṭa identifies soul with *caitanya*, i.e. consciousness, which is an independent entity in the body. The refutation of the immortality of soul leads to the denial of existence of next birth and rebirth. The theory of Udbhaṭa is popularly known as *paraloka-nāstikavāda*. — D.D.K.

301. Herman, T. :- *Prākṛta Dupparialla*.

JOIB, XXXIV, Nos. 3-4, 1985, pp. 217-239.

The word *dupparialla* is rare; it has been found in the two oldest Mahārāṣṭrī Prākṛta texts, namely the *Sattasaī* (*gāthā*) and the *Setubandha* (IV.26, VI.18 and XIII.79). *Sattasaī* 122 reads a verse as : *ṇavavahu-pemmatamūlo*...etc. having this word in it. A. Weber has interpreted it as 'not made less stiff, was stiff as before'. He has literally followed the Sanskrit commentaries to this *gāthā* : Kulanātha, Gaṅgādhara and Sādhāraṇadeva translate this word as *durākarṣam*. Another anonymous commentary says *duḥkhākārṣam*, Pitambara has *duḥparikarṣaṇīyam* and, finally, Bhuvanapāla has *ākuśum* or *aśakyam*. This meaning 'difficult to draw', though makes sense only in the context of the present *gāthā*, in each of the other three instances of *dupparialla* it being very unlikely.

The author draws the attention of readers to two variant readings for *duppariallam*, namely *dupparigejhjham* and *dupparigajjam*. Both words seem to go back to Sanskrit *duśparigṛhya*. The verb *parigrah-* has among others, the following meanings: "to hold on both sides, to embrace, to envelop, to seize, to grasp." From these meanings it seems that the action of holding is performed either with the arms or the hands. However, the present context seems to suggest for *duśparigṛhya* a meaning "difficult to hold." Finally the author concludes the article with the remarks that it appears that for the derivation of *dupparialla* 'difficult to hold' there seem

to be several possibilities. None of these, however, is entirely without problems, except possibly the one from *dusparicalya*.— D.D.K.

302. Jain, Jyoti Prasad :- *Jain Authors of the Name of Abhayachandra*.

J Ant./JSB, XXXIX, No. 1, 1986, pp. 21-24.

Names of more than a dozen works attributed to Abhayachandra are given here. Although all these works bear the name of Abhayachandra as their author, they are obviously not the creation of one and the same person. It has been tried to identify the authors of these works among some three dozen such persons of the name of Abhayachandra. — M.R.G.

303. Joshi, Devdatta :- *Contemporary Rāmāyaṇa Tradition in Gujarat*.

JOIB, XXXVII, Nos. 1-2, 1987, pp. 127-142.

See Under Sec. III.

304. Joshi, M.N. :- *Social Character of Indian Administrator According to Some Śvara III*.

JKU, XXIX, 1985, pp. 124-128.

See Under Sec. VIII.

305. Kashikar, C.G. :- *The Meaning of Gataśī*

ABORI, LXVII, Pts. 1-4, 1986, pp. 243-245.

During his presidential address at the All-India Oriental Conference held at Ahmedabad in November 1985, Dr. A.M. Ghatage brought to the notice logomachy found in Vedic rituals. The meaning of the ritual text remains to some extent uncertain due to changes in the meaning of words used therein. The situation is further complicated by the traditional interpretation which often attempts to adjust the meaning of words with a later practice and thereby conceals a change in the ritual. For example the word *gataśī* in classical literature means one who has lost his prosperity. In the texts of Vedic ritual and Pūrva Mīmāṃsā it means one who has attained prosperity. The word occurs in many Vedic

texts, and many situations, of its use, have been recorded by Dr. Ghatage and his views have been discussed in this paper. — D.D.K.

306. Krishan, Y. :- *The Doctrine of Karma and Sanskrit Drama*.

VIJ, XXIII, Pts. 1-2, 1985, pp. 204-208.

States that Sanskrit drama is devoid of tragedy as a result of the profound influence, which the doctrine of *karma* exercised on Indian mind. The law of *karma* is not blind, it distinguishes rationally between the quality of two different actions of an individual by the results they produce. Sanskrit drama in line with this doctrine could not portray the success of evil. Elucidates the views of A.B. Keith ascribing the absence of tragedy in Sanskrit drama to the doctrine of *karma* unlike Greek drama. Also considers the views of Buitenen regarding absence of tragedy in Sanskrit drama. Refutes emphatically Keith's view that due to absence of tragedy in Sanskrit drama it is comparatively poorer. Further, supports Buitenen's views that Indian drama, as a whole, is based on *Dharma* and this world, hierarchically abiding *varṇāśrama* leading to *lokasaṅgraha*. However, disagrees with the view that Sanskrit drama was concerned only with the depiction of *dhārmic* stereotypes.

Concludes that the drama in Sanskrit provided a powerful though indirect confirmation of the law of *karma* whereas in actual life, we cannot see the actions bearing immediate fruit even in one life time and this limitation is not available in Sanskrit drama. At times the authors are seen dilating upon previous incarnations to justify the present and the doctrine of *karma*. — N.K.S.

307. Krishnamoorthy, K. :- *Figurative Language and Indian Poetics*.

HSAJ, I, No. 1, 1986, pp. 111-118.

In modern studies of Indian poetics, which adopt the historicocritical method of the west, it is usual to translate *Alaṅkāraśāstra* as 'rhetoric' and equate *alaṅkāra* with 'figures of speech' or trope. The endless scheme and paradigms under each head like *upamā* and *rūpaka*-simile and metaphor are more often than not dismissed as products of bad taste revelling in meaningless divisions. The author criticises the use of the *alaṅkāras* in the poetry because the working of the imagination are

reflected in the poetic language which deviates from common discourse in respect of logic, grammar, syntax and norms of truth. Fact yields place to fancy, and plain narration makes way for indirect expression. It was Ānandavardhana (9th century) who realised that nothing short of a semantic theory in depth could explain the riddle adequately. His *dhvani* theory came to win almost universal acceptance in the history of Sanskrit poetics, Kuntaka, the neglected author of *Vakroktijñita* has given emphasis on *rasādi* theory of *alaṅkāras*. — D.D.K.

308. Krishnamoorthy, K. :- *Jagannātha Paṇḍitarāja and His Eulogy of Muslim Patrons.*

JNAN, 1985, pp. 45-48.

The patronage of Mughal rulers to Sanskrit poets which began in the reign of Akbar became a regular and remarkable feature of rulers like Jahāngīr and Princes like Dārā Šikoh, who succeeded him. Jagannātha Paṇḍitarāja was a poet laureate of Delhi Durbar in early seventeenth century. His famous work *Rasagarīgādhara* indicates his masterly felicity of expression, delicacy of thought, and a unique specimen of poetics. What he deserves special notice is his unstinted admiration of the Muslim patronage which he enjoyed in contrast to the prejudicial strain of the usual run of Sanskrit poets. The author of this article has made an attempt to highlight the neglected aspect of his eulogistic poetry (*Prāśasti-kāvya*).

The earlier attitude of the average Hindu poets' prejudice against the Muslim ruler is instanced in two anonymous verses found in Viśvanātha's *Sāhityadarpana*. The first relates to Allauddin Khilji, the Sultan of Delhi : "Sandhau Sarvasvaharanam" etc., i.e. "If one resorts to peace with him, Allauddin confiscates the entire property. If one takes to war, he takes away one's life. Thus with Sultan Allauddin there is no scope either for peace or for war." Viśvanātha comments that the suggested idea here, viz. one should win him over only by gifts or diplomacy is above the ken of even intelligent critics. The other verse in the same work is an illustration of hyperbole (*utpreksā*) : "O Sultan, the bugle that resounds during your army's march is bathing as it were in the holy waters of the Gaṅgā, in order to cleanse itself from the sin of causing abortion to the pregnant queens of your enemy".

Against this background of reservation on the part of Sanskrit poets, the full throated admiration of Jagannātha now of the Delhi emperor, Śāhajahān or his kinsman Āsaf Khān stands out pre-eminently. Among stray verses, the most oftquoted on, ofcourse :

"Dilliśvaro vā Jagadiśvaro vā" etc. meaning "My desire can be fulfilled either by the Lord of Delhi or by the Lord of the Universe. What other kings might give would be barely enough to buy my vegetables or salt."

A large number of similar verses is available in his works. He is as proud of his youthful stay in the Mughal court as his years dedicated to the devotional verses of Hari at Mathura in his last days.— D.D.K.

309. Kulkarni, V.M. :- *Bhoja's Śrīgāra-Prakāśa : Prakrit Text Restored.*

JASB, LVI-LIX, 1981-1984, pp. 192-206.

Sanskrit writers did not quote Prākṛta verses as illustrations as they composed their own verses as examples. It was Ānandavardhana, who for the first time started citing, besides his own, Sanskrit and Prakrit verses from earlier poets as examples. It is, however, Bhoja who stands at the top in citing highest number of Prākṛta verses as illustrations besides Sanskrit works. The number of Prakrit verses cited in his *Sarasvatī - Kaṇṭhabharanā* (SK) and *Śrīgāraprakāśa* (SP) stands approximately 350 and 1650 respectively. Of these 1650 (in SP), 70 passages are in Apabhramśa. The text of the SP, at many places, is hopelessly corrupt as it has different types of aberrations. In spite of the best of efforts on the part of editors some verses still remain obscure, as their sources are irretrievably lost and they are not cited elsewhere. The present writer has, in this paper, presented 55 verses after rectifying their discrepancies but there are more Prakrit verses most of which defy restoration or satisfactory reconstruction. —D.D.K.

310. Lalye, P.G. :- *Personality of Ibrahim Ali Shah as Reflected in Navarasamanjarī.*

JNAN, 1985, pp. 49-53.

The author of this article has brought to the notice of Sanskrit scholars an unpublished manuscript of a book called the *Navarasamanjari* written by Narahari during the regime of Ibrahim Adil Shah II who ruled over Bijapur during the period 1580-1627. The book is a work on *Alaṅkāraśāstra* written in about five hundred verses. The book is divided into six *ullāsas* or chapters, dealing with praises of his preceptor, description of various types of Heroes, an elaborate account of various types of Heroines, detailed descriptions of heroines, *Rasa* and an account of author's various works, in each chapter respectively.

The author has paid glowing tributes to his preceptor named Jagadguru, Nādamūrti and Ibharāma. It appears that Nādamūrti was a resident of Bijapur, Ibharāma or Ibrahim must be Ibrahim Ali Adil Shah II, who ruled over Bijapur. In 1602, Ibrahim built a new capital 'Navarasapura', which is mentioned by Narahari in the present work. Ibrahim was a remarkable man who took interest in every branch of fine arts. He was a liberal patron of learning and scholars of almost all branches adored his court. Narahari has given a vivid description of the king in his *Navarasamanjari*. — D.D.K.

311. Mehta, R.P. :- *Nātyakāra Subandhu*.

SORIB, XII, No. 3, 1985, pp. 267-273.

*Bṛhatkathā*, Jaina *Bṛhatkathākośa* and Buddhist work *Mañjuśrīkalpa* agree that Subandhu was in patronage of Māgadha emperors Yogananda, Candragupta Maurya, Bindusāra and Aśoka. He was there, as a brahmin secretary. Radha Kumud Mukherjee counts the period of these emperors, 364-236 B.C.

Subandhu's drama *Vāsavadattā Nātyādhāra* is not available. Its quotations are available from (1) Daṇḍin's- *Kāvyādarśa* 2/280; (2) Abhinavagupta's commentary *Abhinavabhratī* 18/35, 22; 22/40, 48, 50 and (3) Rāmacandra-Gunacandra's *Nātyadarpana* 1/21. Theme of the drama is like this : Bindusāra was present in the audience and was seeing the play, relating the Udayana-deeds. In which, Udayana was also a spectator in audience and was seeing another play, relating to his own previous deeds. This *Nātyādhāra* is very difficult for stage-performance. Dr. S.K. Chatterjee and R.S. Sarasvati agree that performing art was in

very advanced stage, at that time and such type of progress is never seen afterwards.

Subandhu had written a work on dramaturgy. Śāradātanaya has quoted from this work in *Bhāvaprakāśana*-8. Patañjali, in *Mahābhāṣya* 4.3.87, has mentioned the names of three Ākhyāyikās—*Vāsavadattā*, *Sumanottarā* and *Bhaimarathī*. Among these, probably *Vāsavadattā* was written by Subandhu. — Author.

312. Moghe,S.G.:—*Abhinavagupta on the Sandhyaṅgas in the Śākuntalam*

JOIB, XXXIV, Nos. 3-4, 1985, pp. 155-159.

Rāghavabhaṭṭa had located 56 *Sandhyaṅgas* from Kālidāsa's *Śākuntalam*. Abhinavagupta has noted only two *Sandhyaṅgas* known as *Parisarpa* and *Vidhūta-āṅgas* of the *Pratimukha-sandhi*. Both these scholars had located the above mentioned two *Sandhyaṅgas* at two different places and thereby shown their independence of mind in appreciating the drama, *Śākuntalam*. Mainkar has given several definitions of *Parisarpa* in his doctoral thesis and explains it as going in search of something. Some ancient writers have different views for this *Sandhyaṅgas*. *Sāhityadarpana*, *Daśarūpaka*, and several other works have been referred to in this article. The paper concludes with the remarks that the explanations and illustrations of *Parisarpa* and *Vidhūta-āṅgas* given by Abhinavagupta are more charming and acceptable than those of Rāghavabhaṭṭa. One has also to endorse the view that completely unsuitable in the context of the *Śākuntalam* and the view point and explanation of Mainkar deserve revision. — D.D.K.

313. Moorthy, K. Krishna :— *Alaṅkāras in Vālmīki Rāmāyaṇa*.

JASB, LVI-LIX, 1981-1984, pp. 180-191.

It is a canard of modern critical scholarship that rhetorical figures or *alaṅkāras* in their endless subdivisions spoiled the spontaneous poetry of classical Sanskrit poets. Another canard is that only four *alaṅkāras* have created a number of off-shoots of *alaṅkāras* with hair-splitting subdivisions and definitions. The author refutes these baseless blames.

Vālmīki's language is vivid and scintillating with apt *alaṅkāras*, and how they aid the revelation of the intended literary emotions, without attracting attention to themselves. In fact, this is the very core of the *dhvani* theory, which Ānandavardhana admits in so many words to have derived from Vālmīki's practice. He says that *rasa* and *alaṅkāras* are poetic soul and body, which are inseparable. Vālmīki had used most of the major *alaṅkāras* recognized and defined by early theorists like Bhāmaha and Daṇḍin; and that Kālidāsa was influenced by Vālmīki as much in his use of *alaṅkāras* as of *rasas*. Different types of *alaṅkāras* with examples from Vālmīki's *Rāmāyaṇa* have been given in this article. — D.D.K.

314. Ojha, Girish :- *Nānakacandrodaya of Devarāja : A Literary Study.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 191-203.

Provides a note on the biography of the author of the epic *Nānakacandrodaya*. Includes sources of the epic mainly of the biography of Nānaka composed by his closest disciple Bālasindhu. All the biographies of Nānaka accepted that he was incarnation of religious and spiritual mission. Besides this, his teachings were according to the order of Divine power acceptable to the people of all castes, communities and faith. Includes discussions on Epoch-making character of the poem. Historical background with a remark that the historical facts attest the present work quite perfect and unique; analysis of philosophical and religious contents, elegance of language, the method of presentation, the *rasas* used, nature's description, major elements of poetics etc.. Concludes the assessment with the remark that the work, shining like a splendid star in the sky of Sanskrit literature of 17th century, functions as guidance to the poets of historical-cum-philosophical field of Sanskrit poetry. —N.K.S.

315. Paraddi, M. :- *Ṣadakṣaradeva's Thoughts on Poetry.*

JKU, XXIX, 1985, pp. 101-112.

*Kavi-karṇa-rasāyana* is a work on poetics composed by Ṣadakṣaradeva, a poetician of 17th century A.D. and a native of Karnataka, who was taken as Rājaguru by a queen of Mysore and was known as Kaviśekhara for his major works in Sanskrit and Kannada. This

work is inspired by the works of Harihara, a Vīraśiva poet, who wrote only on Lord Śiva and his devotees.

The outstanding contribution of Śadaksaradeva to the theory of poetry is that poetry being a gift of Lord Śiva should be dedicated to the glorification of Śiva or his devotees. He gives top priority to *rasa*. He does not think that a piece of poetry should be stainless. He passes bitter remarks against the art of poetic theft. He, like Kālidāsa, urges on critics that they should not condemn a new work and appreciate what is good and ignore what is bad. In fact, the poet did not merely introduce the theory of poetics but he practised the ideals in his composition where convincing proof of his poetic ability is amply found. — A.C.D.

316. Paraddi, Mallikarjuna :- *Three Incidents of Kālidāsa's Poetry- An Assessment by Kuntaka.*

JKU, XXVIII, 1984, pp. 71-75.

Here, Kuntaka has criticised Kālidāsa's lack of propriety (*anaucitya*) in context of his poetry. Kuntaka has taken three incidents from *Raghuvamśa*, *Kumārasambhava* and *Vikramorvaśīya* and assessed the poet Kālidāsa. According to the author the statement of Dilīpa is for the sake of argument and not the indication of his willingness to ignore his duty as the guardian of the cow. The author opines that Kuntaka's remarks are far-fetched or rather unwarranted. To him Kālidāsa is the only poet in Sanskrit who is always careful about everything in poetry. — M.R.G.

317. Paradhkar, M.D. :- *Rāmakṛṣṇa's Nalavilāsa and the Mahābhārata.*

JASB, LVI-LIX, 1981-84, pp. 259-265.

See Under Sec. III.

318. Patwardhan, M.V. :- *Samāsokti as a Variety of Guṇibhūavyāṅgya Poetry.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 47-55.

Amongst the numerous figures of speech based on similarity there is one called *samāsokti* (speech of brevity, compact utterance or statement) which is proposed to describe and discuss here in its relation to *gunībhūtavyaṅgya* poetry. This figure consists in the statement of a contextual situation (*prastuta vṛttānta*) by using bivalent phrases, which also convey a second sense pertaining to a non-contextual matter (*aprastuta vṛttānta*) which is similar to the contextual matter. The figure called *dṛṣṭānta* also is based on similarity between two situations, one contextual and the other non-contextual. But it differs from *samāsokti* in so far as both the situations are actually stated in two distinct propositions, which are very similar to one another in broad details. The expressed contextual and the suggested non-contextual senses together constitute the figure *samāsokti*. — D.D.K.

319. Ramana, M.V. : - *Sandhis and Sandhyaṅgas in Śravyakāvyas*.

JGJKSV, XLI, Pts. 1-4, 1985, pp. 27-36.

The *sandhis* and *sandhyaṅgas* are essential factors in the construction of plot of any literary composition, may be it a *nātaka*, *mahākāvya* or *muktaka*. Ānandavardhana first pointed out the essential points of similarity between a *Dṛṣṭya* and a *Śravyakāvya*. A Kāvya, though poor in its story, shines well with the proper use of *sandhis* and *sandhyaṅgas*. — Author.

320. Ramana, M.V. : - *The Title Kirātarjunīya : A Literary Appraisal*.

JOIB, XXXV, Nos. 1-2, 1985, pp. 27-30.

Citrabhānu, a commentator on the *Kirātarjunīya*, draws the attention to the title of the poem, and throws light on some of the intricacies, which the poet aims at, in bestowing this title. Following the *Pāṇinīya sūtras*..... 'Ajādyadantam' and 'Abhyarthitam pūrvam', the word Arjuna should be placed first. Contrarily, the word Kirāta occupies the first unit of title. This, suggests the ideas : 1. To indicate that it is Kirāta who invited Arjuna for the fight, but not vice-versa. Arjuna, who is performing penance being provoked by the words of Kirāta enters into the battle-field in order to fulfil his duty as a Kṣatriya. Thus the righteousness

of Arjuna is suggested. 2. As regards the sūtras referred to above, it is clear that the form of Kirāta for Lord Śiva is only momentary, and once the purpose is served, the form vanishes and Śiva reveals his original form. Therefore, Lord Śiva, though being in the form of a Kirāta, excels Arjuna in his valour. Thus, the term Kirāta does not merely mean the forester, but stands for Lord Śiva by *upalakṣaṇā*.

Some other objections have been raised by the critics, which have been discussed and resolved as futile. And the title bestowed on this work, regardless of the discrepancies raised by the critics at the grammatical level, either in regard to its derivation, or against the placement of the words 'Kirāta' and 'Arjuna'..... fulfils the literary standards of a work of art. — D.D.K.

321. Ramana, M.V. :- *The Yathāsaṅkhyā Theory in the Formation of Sandhis—Some Implications.*

VII, XXIII, Pts. 1-2, 1985, pp. 216-221.

It discusses difference of opinion that exists among literary theorists concerning formation of *Sandhis* from *Avasthās* and *Arthaprakṛitis*. States that in *Nātyaśāstra* *Sandhis* are neither related to *Avasthā* nor to *Avasthās* and *Arthaprakṛitis* put together. Holds later writers for divergent views. The school headed by Abhinavagupta is of the view that the *Sandhis*, correspond to the five *Avasthās*, but not to the *Arthaprakṛitis*. Finds that the writer of *Nātyadarpana*, followers of Abhinavagupta, and later Viśvanātha ascribed to this wherein each *Sandhi* rests on the corresponding *Avasthā*, i.e. *Mukha-Sandhi* on *Ārambha*, *Pratimukha-Sandhi* on *Yatna*, *Garbha-Sandhi* on *Prāptyāśā*, *Vimarśa-Sandhi* on *Niyatāpti* and *Nirvahana-Sandhi* on *Phalāgama*. Rounds up that *Sandhis* are those parts of the plot which are utilised for depiction of respective *Avasthā*. The second school of writers considered here is led by Dhanañjaya believing that five *Avasthās* and the five *Arthaprakṛitis* combine respectively to form the corresponding five *Sandhis*. In this context considers *Yathāsaṅkhyā* theory discussing-*Bῆja* and *Kārya*; *Bindu* to *Pratimukha Sandhi*; *Avasthās* as essential elements of *Kāvya* and not *Arthaprakṛiti*; relationship of *Arthaprakṛiti*-irrelevant to *Avasthās* or to *Sandhis*; the order of employment of the five *Sandhis*. Concludes that the

definitions of *Sandhis* are equal to the description of *Bῆja* at the five stages of action. — N.K.S.

322. Ram Gopal :- *Kālidāsa's Concept of Aṣṭamūrti.*

HSAJ, I, No. 1, 1986, pp. 149-153.

See Under Sec. XII-B.

323. Rao, K.V. Venkateswara :- *Significance of the Term 'Saṅkarojjhitah' in the Dhvanyāloka.*

VUOJ, XXVIII, Pts. 1-2, 1985, pp. 91-94.

Ānandavardhana in his *Dhvanyāloka* defines suggestion as : "The poetry, wherein the word and meaning both becoming secondary suggest the implied meaning is called suggestion or *dhvani*." This is an apt and comprehensive definition in a nutshell. He does not agree that *dhvani* is included under figures of speech (i.e. *alaṅkāras*) and proves everything in support of his theory. Where the word and meaning are solely directed towards the suggested meaning, is the real case of *dhvani*. He has discussed the significance of the word *Saṅkarojjhita* "wherein both the word and meaning are directed towards suggestion and there is no scope for the figure *saṅkara* or combination of figures, there it becomes a case for suggestion" and that is called the *uttamakāvya*, though the *guṇibhūtavyāṅga* is also said as a type of poetry. — D.D.K.

324. Ray, Bidyut Lata :- *The Car-Festival of Lord Jagannātha As Depicted in the Nilādri-Mahodayam.*

HSAJ, I, No. 1, 1986, pp. 154-167.

See Under Sec. XII-B.

325. Satya Vrat :- *Candraprabhācarita : A Miniaturised Jaina Māgha-Kāvya.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 89-98.

The Jaina poets were fired with a burning zeal to produce counter part to every classical work of worth. That evidently accounts for a number of Purāṇas that bear appellations identical with the Hindu Purāṇas. They also made sustained efforts at preparing full-fledged adaptations of such masterpieces as *Kumārasambhava*, *Raghuvamśa* etc. Viranandī (12th century A.D.) a Jaina monk undertook the arduous task of attempting in his *Candraprabhācarita*, a biography, in eighteen cantos, of Tīrthaṅkara Candraprabhā, a shorter version of Māgha's *Śisupālavadha*. He has drawn upon *Śisupālavadha* so heavily that his poem may be called a faithful resume of Māgha's poem. Rather, the temptation to label it as a miniaturised Māghakāvya within *Candraprabhācarita* cannot be highly discarded. — D.D.K.

### 326. Satya Vrat :- *Observations on Some Variants in Kādambarī*

JOIB, XXXV, Nos. 1-2, 1985, pp. 17-26.

Bāna's *Kādambarī* is as important as his *Harsacarita*. Some well-equipped scholars were eager to foist their views in respect of the arrangement of the text and to suggest substitutes to Bāna's originals or what was transmitted to them as such; the scribes complacently inducted them in the body of the text. Occasionally coining their own and relegating them to marginal notes, which in course of time, melted into the text and elbowed out the original or otherwise superior readings. This twin tendency has created a formidable array of variants, in the text of *Kādambarī*, with each subsequent scribe and commentator preferring what he deemed best, according to his light. The learned author of this paper has made an attempt to point out some more significant readings of the *pūrvabhāga* (first part of the text), which forms the core of the problem, and sought to be evaluated. About two dozen variant readings have been thoroughly discussed with suggestions fit for the text in question. —D.D.K.

### 327. Satya Vrat :- *Śisyahitaisiṇī-A Jaina Commentary on Meghadūta*.

JOIB, XXXVII, Nos. 1-2, 1987, pp. 55-64.

*Śisyahitaisiṇī* commentary on *Meghadūta* is the latest addition to the plethora of commentaries on this poem written by a Jaina monk named

Lakṣminivāsa at Mahimanagar in V.S. 1574 (1457 A.D.). The nomenclature of the commentary would suggest that the author undertook to resolve Kālidāsa's text with a view to serve the needs of the pupils, ordained in his monastic order. But he seems to have been an ill-equipped person who undeservedly clothed himself in the role of a scholiast. His poor equipment is acutely evident from the fact that contrary to even the most aberratious commentator, he has neither referred to any work on rhetorics, erotics, grammar, laxicography etc.; all the inter-pretations are wrong.

The learned author concludes his paper with the remarks that "This multifocal evaluation of the commentary leaves little doubt that Lakṣminivāsa was not at all equal to the task he had undertaken zealously. The Śisyahitaiśiṇī is hardly true to her name. Apart from not doing *hita* to the students, it misleads them in a blind alley. It is undoubtedly the 'smallest' commentary on one of the greatest poems. — D.D.K.

328. Sharma, Hari Dutt :- *Soul of the Poetry - A New Approach.*

JOIB, XXXV, Nos. 1-2, 1985, pp. 113-115.

Ācārya Bharata maintains that *rasas* are caused by *bhāvas* and not vice versa. To the author *bhāva* is an all-pervading element in the world of poetry. Emotional, but cognitive and active elements are presented, in the formation of *bhāva*. This *bhāva* only is able to become a full-fledged, systematic and universally recognised soul of the poetry. — M.R.G.

329. Sharma, Sudarshan Kumar :- *Mahendranātha of Kālidāsa : A Re-appraisal.*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 67-80.

The author has tried here to review the theories of scholars regarding the identification of 'Mahendra' and 'Mahendranātha' etc. referred to in connection with the *digvijaya* of Raghu, in *Raghuvamśa* IV. 39, 43 and VI. 53, 54. In Raghu's *digvijaya* scholars allude to *digvijaya* of 'Samudragupta' referred to in *Prayāga-praśasti* belonging to 4th century A.D. who is said to have wrested the *Śrī* and not the *medinī* of

Mahendranātha. Mahendranātha (*Raghuvamśa* IV.43) may be identified as Svāmidatta, the joint ruler of Pithāpur and Koṭhūr (N.S. Kaliṅga). Mahendra of *Raghu*. IV. 39 may be the Nala king Mahendrāditya of Mahākośala. In VI. 53, Kālidāsa's reference to Kaliṅganātha as Hemāṅgada may be presumed as Mahendra and Mahendranātha. —Author.

330. Shashikala, M.V. :- *A Note on the Quotations from Kālidāsa in Ratnaśrī*.

VII, XXIII, Pts. 1-2. 1985, pp. 209-215.

*Ratnaśrī* is a commentary on Daṇḍin's *Kāvyādarśa*, printed for the first time in Darbhaṅgā and published by Mithilā Institute of Post-Graduate Studies alongwith the work of Daṇḍin mentioned above under the title *Kāvyalakṣaṇa*. Quotes the editor for the use of the title *Kāvyalakṣaṇa* instead of *Kāvyādarśa*. Includes a note on life, works and date of the Ratnaśrijñāna. States that this is the only work of the Ācārya and the author of the commentary lived during 10th A.D during the reign of Tanga. Relates that in the fifth Kārikā of Chapter I, Daṇḍin mentions that the fame of kings of Yore having got into the mirror like speech of poets itself remains unperishable and then quotes Kālidāsa's *Raghuvamśa* as an illustration of eternity. Similarly, as an illustration of *prasāda*, *ojas* etc., again quotes another stanza from *Raghuvamśa* (VI.64). The third quotation discussed is śloka 73 of canto 3 of *Kumārasambhava* of Kālidāsa while dilating upon *ślesa*, *saukumārya* etc. While discussing *Arthālankāras* and their divisions by Daṇḍin in Chapter II of *Kāvyalakṣaṇa*, the Ācārya quotes śloka of chapter II of *Raghuvamśa*. The last instance is regarding *Visandhidoṣa*. Concludes that Ratnaśrijñāna in *Ratnaśrī* commentary extends the ideas of Daṇḍin and makes his *lakṣaṇa* devoid of three *doṣas* and makes it free from poetic blemishes. The quotations from Kālidāsa and Bhāravi, Āryaśūra, Māgha and others raise the commentary level to a rare distinction. — N.K.S.

331. Shastri, Satya Vrat :- *Fate in Kālidāsa*.

JNAN, 1985, pp. 62-69.

A careful perusal of Kālidāsa's works shows his strong belief in fate. He has frequently used words like *Vidhi*, *Bhāgya*, *Daiva*, *Niyati* etc. In *Vikramorvaśīya*, during a performance Urvaśī in the role of Lakṣmī being asked as to whom among Keśava and Lokapālas she is attached, she through slip of tongue utters the word Pururavas instead of Puruṣottama (Keśava), the other student remarks that the senses proceed according to what is destined. In the *Mālavikāgnimitra*, *Iravati*, the queen of Agnimitra is seen to be cross with him to find him with Mālavikā. She refers to the king's love for her as his luck. In the *Abhijñānaśākuntala* fate is referred to a number of times. When Duṣyanta in persuit of a deer in a forest enters a hermitage, he notices the throbbing in the arms, an indication of something good coming which he is not able to make out at that time. He then says "peace and tranquillity prevails in this Āśrama, and my arm is throbbing hence it is true that there are openings everywhere for what are predestined". Fate is again referred to when a hermit informs Duṣyanta that Kaṇva has gone to Somatīrtha for opposing the adverse fate of Śākuntalā entrusting her with the duty of honouring guests. Kālidāsa has referred to fate so many times in *Śākuntalā*.

Similarly *Raghuvamśa*, *Meghadūta*, *Kumārasambhava* and all other works of Kālidāsa are replete with similar examples indicating his belief in fate. A few examples, about this fact, have been given by the author of this paper. — D.D.K.

### 332. Shukla, Chitra :- *Three One-Act Plays of Ghanaśyāma*.

JOIB, XXXV, Nos. 1-2, 1985, pp. 37-42.

Ghanaśyāma was a minister of Tukkoji Bhosle of Tanjore (who ruled over Tanjore from 1728 to 1735 A.D.). He had two wives, Kamlā and Sundarī, who wrote a commentary on Rājaśekhara's *Viddhaśāla-bhañjikā*. The details of his works have been given in this article, and a list of the works is as follows : 3 *Nāṭakas*, 2 *Sattakas*, 1 *Bhāṇa*, 2 *Prahasanas*, 1 *Nāṭikā*, 6 *Kāvyas* and 15 commentaries on important classical texts.

He has also written works on Sanskrit and Prakrit grammar. An attempt is made here to review his three one-act plays : *Madanasāñjivana-bhāṇa*, *Candānurañjana* and *Damarūka*.— D.D.K.

333. Singh, Y.B. :- *Legend Diddākshema : A Riddle Explained.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 107-110.

Kalhaṇa while dealing with the period of Kshemagupta takes into account the influence of Diddā and says that the king was completely enamoured with the bewitching beauty of her and he, therefore, became famous as Diddākshema. But contrary to this conclusion, we have no such example either from Kashmir or from any other region of the country. Apparently the responsibility goes to the mental bias of Kalhaṇa against Diddā for the use of the term in derogatory manner. Its analysis comes to denote something else. Kalhaṇa committed the mistake in seeing the past (i.e. the period of Kshemagupta and Diddā) solely with the eyes of present (his own period). Modern scholars including pioneers like Cunningham and Kak followed the suit as they were hypnotized by the fame of Kalhaṇa as historian par excellence. — P.G.

334. Sohoni, S.V. :- *Bāṇa's Account of Rājyaśrī's Rescue by Harṣa in the Vindhyaṭavī.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 195-217.

Prabhākaravardhana's death on account of illness, followed by Queen Yaśomatī committing satī, had left the succession to the throne open in favour of the minor male member of the family in the direct line, i.e. Harṣa. Elder brother of Harṣa namely Rājyavardhana and his brother in law had participated in some battles against Devagupta and Śaśāṅka who harboured grudge against them. Hence to wreak vengeance, Śaśāṅka killed Rājyavardhana and Devagupta killed Grahavarman and Rājyaśrī was put in iron fetters and lodged in a prison cell inside Kānyakubja. She was about fourteen years old at that time. With the help of the Kulaputra 'Gupta', Rājyaśrī succeeded to escape from the prison and took shelter in the Vindhyaṭavī near Divākaramitra Vihāra. Harṣa took his decision to make a search of Rājyaśrī himself and his journey and success in his mission has been described in a fascinating manner in this paper. — D.D.K.

335. Tiwari, Ramashankar :- *Caittikadaśāsandarbhe Rasānubhavaḥ* (*The Experience of Rasa with Reference to the Different Conditions of Citta*). (Sanskrit).

JGJKSV, XLI, Pts. 1-4, 1985, pp. 53-60.

The author in this paper examines the nature of the experience of *rasa* with reference to the simultaneous different emotional conditions of *citta*. — Author.

336. Tripathi, G.C. :- *On the Date of Nilādrīmahodaya*.

JNAN, 1985, pp. 112-119.

*Nilādrīmahodaya* is a most comprehensive Sanskrit work of 6500 *ślokas* on the rites and rituals of Jagannātha cult. It contains daily, weekly, half monthly rites and a detailed description of main annual festivals. It has also an elaborate account of daily *pūjā* of Jagannātha, Balabhadra and Subhadrā. It was first published in the year 1928 in Oriya script by the Raja of Sonapur. Another edition of this work in *Devanāgarī* script has recently (February, 1984) come out from Cuttak which has been edited and published by Shridhara Mahapatra. There have been two attempts to determine the date of this work. The one is by Bidyutlata Rai and the other by Shridhara Mahapatra. In her article on the date of this work published in the Vishveshvaranand Indological Journal (Hoshiarpur, 1982) Rai expresses the opinion that the *Nilādrīmahodaya* was composed in the later part of the 14th century. Mahapatra is also in favour of accepting a date prior to 1435 A.D. for the composition of this work.

There are massive evidences to assume that this work was composed most probably during the third quarter of the 18th century. There is absolutely no justification to date this work in the 14th century of Christian era, says the author of this paper. — D.D.K.

337. Unithiri, N.V.P. :- *Meghadūta-Criticism Through Commentaries*.

JOIB, XXXIV, Nos. 3-4, 1985, pp. 141-154.

This article is the critical study of *Meghadūta* of Kālidāsa based on some important commentaries, i.e. 1. *Sañjīvanī* of Mallinātha, 2. *Vidyullatā* of Pūraṇasarasvatī, 3. *Cāritravardhinī* of Cāritravardhana, 4. *Pradīpa* of Dakṣināvartanātha, 5. *Sumanoramanī* of Ṛśiputra Parameśvara and 6. *Pañcikā* of Vallabhadeva. The variant reading in *Meghadūta* may occur on two accounts. The author himself might have composed one and the same verse in two different ways and the other is due to widespread use. Thus in course of time the text becomes corrupt by additions and omissions. He also points out the purpose of *Sandeśakāvyas*, which being of lyrical nature, and with no story conveying a moral, is generally considered to be devoid of any practical value. Different facts have been discussed and it is evident that *Meghadūta* has been analysed, studied, and above all, well appreciated by different commentators of ancient India and, atleast in the nature of appreciation, Pūraṇasarasvatī stands foremost among them. — D.D.K.

338. Unithiri, N.V.P. :- *Pūraṇasarasvatī—As a Versatile Scholar.*

HSAJ, I, No. 1, 1986, pp. 263-276.

See Under Sec. VI.

339. Unithiri, N.V.P. :- *Variant Readings in the Sixth Chapter of Nātyaśāstra.*

VUOJ, XXVIII, Pts. 1-2, 1985, pp. 10-28.

The *Abhinavabhrāti* commentary on the *Nātyaśāstra* is based on a text that was polluted by variant readings and interpolations. A MS of the *Nātyaśāstra* in Grantha characters was found in the MSS section of University of Calicut, which keeps similarity with Kashi edition of the text. The author has studied the 6th chapter of the *Nātyaśāstra* on six or seven editions of the text. He has divided the readings into three groups. I. New and significant readings. II. Readings which are not much important and III. Interpolations.

In part I he has given variant readings of some verses and has laid emphasis on realisation of *rasa*. He has discussed different *bhāvas* of the eight *rasas*. Part II gives 65 variant readings and Part III

related to the interpolations. The *Sāntarasa* has been discussed in detail in this part. — D.D.K.

340. Venkateswara Rao, K.V. :- *Āndhra Culture as Depicted in the Cāturīcandrikābhāṣṇa of Veṅkaṭārya*.

JGJKSV, XLI, Pts. 1-4, 1985, pp. 183-192.

*Bhāṣṇa*, one of the ten *rūpakas*, mentioned by Bharata, is a monologue type of one-act play. In this article, it depicts the Āndhra Culture as reflected in the *Cāturī-Candrikābhāṣṇa* of Veṅkaṭārya which was staged at the time of the Caitra festival of Lord Veṅkateśvara of Tirupati. — Author.

341. Wakankar, Siddharth Yeshwant :- *Jñānakriyāvādaḥ—A Rare and Unpublished Kalahakāya by Mayachandra*.

JOIB, XXXVII, Nos. 1-2, 1987, pp. 169-172.

*Jñānakriyāvādaḥ* written by Mayachandra is a rare and unpublished poem available in only one manuscript. It is deposited at the Asiatic Society of Bombay. The Ms has only two folios and is dated V.S. 1808. The speciality of this Ms is that it is in the handwriting of the author himself. It is very much difficult to give any authentic information about the life sketch of the author, as no details are available anywhere.

The poem describes in very simple language the relative importance of *Jñāna* and *Kriyā*, the verdict is given that both these are required for Final Emancipation. *Jñānakriyāvādaḥ*, a parable describes debate of two parties about the importance of *Jñāna* and *Kriyā*. Both the parties have convincingly advanced arguments to prove their superiority, but this is an unending process. Hence, the teachers intervene and pronounce the judgement that both *jñāna* and *kriyā* are true means to attain Liberation.

Similar parables describing debates in Vedic literature and Purāṇas are available and author has termed them as *Kalahakāyas*, i.e. quarrel poems.— D.D.K.

## XI – MISCELLANEOUS

342. Balbir, Nalini :- *The Monkey and the Weaver-Bird : Jaina Versions of A Pan-Indian Tale.*

JAOS, CV, No. 1, 1985, pp. 119-134.

See Under Sec. X.

343. Bhagia, I.G. :- *Floral Toponymy of Vadodara District.*

JOIB, XXXIV, Nos. 3-4, 1985, pp. 241-247.

Toponomical investigation is highly correlated with topography. The present paper has discussed a large number of flora which grow in Vadodara and its impact on name of certain localities in this area. The Vadodara District in Baroda has got a beautiful environment consisting of rich variety of forested land. One can derive the glimpses of this forest wealth in this district in ancient times from the place-names mentioned in inscriptions of different dynasties that ruled over it in historic period. The study of place names is of value in itself. It is found that large trees usually have much bigger share in the toponyms in comparison to grass, creepers and other flora of the region. For example Vadodara has been named after *Vad* : Banyan tree. Similarly Dabhoi has been derived from *darbhavati*, i.e. settlement on an area having *darbha*- grass. A large number of other places based on flora have been presented in this article. — D.D.K.

344. Bharadwaja, V.K. :- *A Non-Ethical Concept of Ahimsā*

IPQP, XI, No. 2, 1984, pp. 171-174.

In this article the author has explained the concept of *ahimsā* as found in Patañjali's *Yoga-sūtra*. The author is of the view that *ahimsā* as found in Patañjali's *Yoga-sūtra* is not ethical and that it is a mistake which most of the theorist of Yoga have made to interpret it ethically.

*Ahimsā* is a necessary part of *Yogāñgānuṣṭhāna* that is Yogi's undertaking the programme of *Yoga* leading through *Samādhi* to the state of existence called *Kaivalya*. The purpose of *Yogāñgānuṣṭhāna* is - (1) continuing purification of mind (*asuddhi-kṣaya*) with; (2) continuing illumination by self knowledge (*jñāna-dīpti*) resulting progressively in; and (3) the perceptive understanding of reality (*viveka-khyāti*). The purpose of *Yogāñgānuṣṭhāna* thus is not ethical but it is an existential isolation defined in terms of a specified level of consciousness. The purpose is not the good of everybody, nor it is meant to be the good of the individual unless *Kaivalya* (aloneness of the *puruṣa*) is reduced as a morally desirable state of affairs.

The ethical notions of 'good' and 'bad', 'right' and 'wrong', 'ought' and 'ought not' thus have no relevance to *Yogāñgānuṣṭhāna* which is only a complex of causal factors of *asuddhi-kṣaya* and *viveka-khyāti*. The yogin is concerned with himself for himself in order to land himself in an isolated island of *Kaivalya* consciousness. *Ahimsā* is only a non-moral property of the *astāṅga-Yogin's* conduct, the aim of which is reaching a level of consciousness not generally available to the ordinary human mortals. — Author.

345. Brockington, J.L. :- *Vṛṣadāṁśa/Pṛṣadāṁśaka*.

JNAN, 1985, pp. 120-124.

The lexica are unanimous in including *vṛṣadāṁśa* among the synonyms for 'cat'. Amarasiṁha lists *otur vidālo mārjāro vṛṣadāṁśaka ākhubhuk* at *Amarakośa* and Kṣīrasvāmin provides the etymology : *vṛṣān-ākhūn daśati vṛṣadāṁśah*, but some manuscripts have an alternative spelling as *pṛṣadāṁśa*, which invites the speculation that the name might have something to do with the animal's spotted appearance. Halāyudha and Hemacandra also have the similar views.

There is a word *pṛṣadāṁśaka* in *Rāmāyaṇa*. It has been used at the time when Hanumān on entering Laṅkā to reconnoitre becomes the size of *pṛṣadāṁśaka*. Thus there are two words which have been discussed as the concluding lines indicate that *vṛṣadāṁśa* is a larger feline of about the size of leopard or it may be a snow leopard. — D.D.K.

346. Chakraborty, Swati : - *Some Anthropomorphic Representations of Siva on Ancient Indian Coins.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 93-97.

See Under Sec. IV.

347. Chaturvedi, Lakshmi Narayana : - *Was the Jaisalmer Well-Constructed by Lord Krishna?*

Sod. Pat., XXXIV, Pts. 3-4, 1983, pp. 95-97.

The historical fort of Jaisalmer has a very intricate well having pungent water. This well has now been covered with stone slabs. Historians of Jaisalmer say that this well was made by Lord Krishna with his *Sudarshan chakra* to quench the thirst of his friend Arjuna. Diwan Nath Mal of Jaisalmer in his history book- '*Tawārikh-e-Jaisalmer*' also had the same opinion. Another scholar namely Nand Kishore Sharma of the same place had the same opinion. He had explained in an inscription that Rawal Vari Singh son of Raja Lakshman Singh had constructed a Lakshmi-Narayana temple and a well in V.E. 1494. When Ala-ud-din Khilji invaded this fort, he had demolished a large number of its towers and had besieged this fort for 12 years. Evidently a fort of Lord Krishna's time cannot remain so strong up to the medieval period of Indian History. — D.D.K.

348. Chatterjee, Bhaskar : - *Dramma in Bengal's Currency System.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 90-92.

See Under Sec. IV.

349. Chatterji, Suniti Kumar : - *The Name 'Assam-Ahom'.*

JASC, XXVIII, No.3, 1986, pp. 47-56.

See Under Sec. V.

350. Chattopadhyay, Aparna :- *Bulls Presented by Ambhi to Alexander.*

JOIB, XXXV, Nos. 3-4, 1986, pp. 279-281.

Ambhi, the king of Takṣaśilā, gave as gifts to Alexander among other things three thousand bulls of valuable breed. It has been observed by V.A. Smith (The Oxford History of India, pp. 102-103) that the government of Taxila had felt no scruple in presenting Alexander, with thousands of cattle fattened for slaughter. But a study of the food habits of ancient Greeks shows that excepting the flesh of pigs the flesh of no other animal was a regular item of food for them. (Will Durant, The Life of Greece, pp. 269-70).

In Alexander's army there were soldiers of Western Asia too. About the people of ancient Iraq (Assyria) we are told that among these people 'meat was rarely eaten..... Beef was virtually unknown..... (A.T. Olmstead, History of Assyria, p. 558).

Further, Alexander in the beginning of his invasion of India, had defeated the Aspasians, and had captured more than 2, 30,000 oxen, of which Alexander picked out the finest, to send them Macedonian to till the soil. (R.C. Majumdar, the Classical Accounts of India, 1st. edition, p. 10).

In ancient Greece cows & oxen were reared for transport only according to Will Durant ( loc cit, pp. 269-70).

So the bulls given by Ambhi to Alexander were meant either for the purpose of transport or to be employed for tilling the soil.— Author.

351. Chaubey, Braj Bihari :- *Bhārata Ke Sānskr̥tika tathā Dhārmika Jñāna men Sarasvatī Nadī (The River Saraswati in the Cultural and Religious Life of India). (Hindi).*

Śod.Pat., XXXVII, No. 2, 1986, pp. 5-14.

See Under Sec. III.

352. Chhabara, B. C. :- *Educational Institutions in Ancient India.*

HSAJ, I, No. 1, 1986, pp. 59-65.

See Under Sec. VII.

353. Dange, Sadashiva A. :- *Altars and Platforms in Ancient India (with Special Reference to the Samarāṅgana-sūtradhāra).*

JASB, LVI-LIX, 1981-1984, pp. 122-135.

The *Samarāṅganasūtradhāra* (SS) of Bhoja deals with various types of structures and being the work of a royal author following the Vedic tradition, it gives attention to *vedī* or the altar. In a whole chapter (47) the author deals with this construction with detail of each and every step to be taken by the *sthapati*. The popular *R̥gveda* structure was the *Caturasrā vedī* which is conceived as the woman having four braids. However, there is another specimen of it known as the *śyene citi* which was of the shape of the hawk. The SS mentions four types of altars (*vedī*), namely- (i) *Caturasrā*, (ii) *Sabhadrā*, (iii) *Śridhārī* and (iv) *Padminī*. They are to be used for different purposes on different occasions such as sacrifice, marriages, installation of the idols of deities, the *Nirājana* and the consecration of kings. The general instructions for the construction of the altars and details of each of the altar have been explained. — D.D.K.

354. Dange, Sadashiv A. :- *The Yatis and the Uttaravedi.*

HSAJ, I, No. 1, 1986, pp. 66-71.

See Under Sec. XV.

355. Das, Biswarup :- *Kaliṅga and the Outside World.*

IJAPSA, XII, No. 1, 1984, pp. 1-10.

See Under Sec. VII.

356. Das, Biswarup :- *Transformation of Tribal Chiefs into Brahmanical Kings in Early Medieval Orissa.*

IJAPSA, XII, No. 1, 1984, pp. 31-36.

See Under Sec. XIV.

357. Das, T. Mohan :- *Natural Calamities in Andhra During the Eighteenth Century.*

IJAPSA, XII, No. 1, 1984, pp. 53-59.

Natural calamities here mean storms, *uppenās* or tidal waves, famines, droughts etc. This article takes account of these calamities in Andhra during the 18th century. These followed by epidemics, struck the Andhra region frequently caused untold misery and heavy mortality from early times. These calamities had reduced Andhra to a state of anarchy and desolation. Andhra, in the 18th century, consisted of the Northern circars and Rayalaseema, the two geographical region of the erstwhile Madras presidency. The northern circars, comprising the present nine districts, viz. Nellore, Prakāsam, Guntur, Krishna, west Godavari, east Godavari, Vizianagaram, Vishakhapatnam and Srikulam, are the rich districts of south of Orissa, north of Carnatic and the eastern half of the Nizam's dominions (now Telangana). The article also takes stock of relief works undertaken by the East India Company during and after these calamities.— R.S.

358. Daya Krishna :- *The Myth of the Puruṣārthas.*

JICPR, IV, No.1, 1986, pp. 1-14.

The usual designation of the *puruṣārthas* is given as *dharma*, *artha*, *kāma* and *mokṣa*. There is, of-course, the dispute as to whether originally there were only the first three *puruṣārthas* and that the fourth, i.e. *mokṣa* was added later on to them. But even if this is admitted, and there seems overwhelming evidence to support the contention, there still remains the question as to what is meant by these terms, and whether, if the Indian tradition is to be believed, they comprehend meaningfully all the goals that men pursue or ought to pursue in their lives.

Views of eastern as well as western scholars have been discussed and declared redundant as they are all perplexing. The theory of the *puruṣārthas* is of little help in understanding the diversity and complexity of human seeking which makes human life so meaningful and worth while in diverse ways. This is a grave deficiency and points to the necessity of building a new theory of the *puruṣārthas* which would take into account the diverse seeking of man and do justice to them. — D.D.K.

359. Debroy, Dipavali :- *Divyāstras of the Kurukshetra War.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 1-15.

See Under Sec. III.

360. Dhaky, M.A. :- *Modherā, Modh-Vamśa, Modha-Gaccha and Modhacaityas.*

JASB, LVI-LIX, 1981-84, pp. 144-156.

See Under Sec. V.

361. Dube, Devi Prasad & :- *Prārambhika Baudhā Sāhitya men Param-Tripathi, Prabha. parāgata Sāmājika Vibhājana (Traditional Social Division in Baudhā Literature). (Hindi).*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 25-30.

Lord Buddha condemned the principle of cast by birth; what counts is one's deeds and merits. But in Buddhist literature there are mentions of the brāhmaṇas and kṣatriyas claiming their superiority to each other. What is most surprising is that even Buddha does not appear to be totally free from the caste-superiority complex.— Author.

362. Gupta, Chitrarekha :- *Horse Trade in North India.*

JAIH, XIV, Pts. 1-2, 1983-84, pp. 186-206.

Traditionally associated with the Aryans, horse is now proved to have been known to the Harappan people also. But its domestication does

not seem to have found much favour, cow being the most productive and effective domestic animal. The importance of the horse began to rise with the growth of imperialistic concept of Kingship, and *Aśvamedha* became a prestigious sacrifice to be performed by the Universal king.

Horses were in considerable demand in North India from about 6th century B.C., but from the time of the Mauryas, the horse trade was thriving in our country. These animals were regarded as the special property of the king. According to Kauṭilya, the best qualities of horses were those of Kamboja, Sindha, Āratta and Vanāyu. Horses from Bāhlīka, Papeya, Suvīra and Titala were second grade and the rest were considered as of inferior quality. *Rāmāyana* and *Mahābhārata* have praised the Kamboja horses. The Jain *Uttarādhyāyana*, the Pali text *Sumatigalavilāsinī* have referred to these horses. Kālidāsa says that the king of Kamboja presented Raghu horses as token of submission. Kamboja horses are also referred by Bāṇabhatta. Central Asia, the Iranian and the Seythian people were famous for horse breeding. North Western India was the route for importing horses into India. The most important markets of horse-trade were Pṛthūdaka Cūṭavārsika, Utpalika, Baladeva-pura etc. in North India. Similarly, other important places have been discussed in this paper. — D.D.K.

363. Kashikar, C.G. :- *Soma-drink Vis-a-Vis the Ruling Class.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 247-250.

The author has made a comprehensive and systematic study of the *Rājastūya* sacrifice as mentioned in the *Aitareya Brāhmaṇa* (chapters 33-47) and some other treatises on ritualism, e.g. Brāhmaṇa texts and the Śrautasūtras. According to these texts *Rājanya* or a *Vaiśya* was entitled to set up the sacred fires and to perform sacrifices and other peculiarities to be observed in respect of a *Rājanya* sacrificer but he was not entitled to consume the Soma-juice contained in the goblet. He could not have other substitute on the sacrificer's portion in a Soma-sacrifice in any period of history of the Vedic ritualistic religion. However, the *Aitareya Brāhmaṇa*, the Āpastamba, *Satyāśādha* and *Vaikhānasa Śrautasūtras* had provided the *Rājanya* and *Vaiśya* sacrificer a substitute as the sacrificer's position in a Soma sacrifice. — D.D.K.

364. Khan, Jalaluddin Ahemad:-*Religious Status of Woman in Pre-Gupta Inscriptions.*

VIJ, XXV, Pts. 1-2, 1987, pp. 157-163.

See Under Sec. VI

365. Khare, G.H. :- *Some More Information about the Weights etc. of a Māsha, Hons and Fanams.*

JNSI, XLVI, Pts. 1-2, 1984, pp. 132-134.

It contains information about the weight and percentage of pure gold used in 'hons' and 'guñjās'. A māsha is generally taken to be of eight *guñjās* in weight. Thakkura pherū, in his book *Dravyaparīksā*, equals it to six *guñjās*. This book in Prakrit has given the names of a number of coins with the proportion or the metals used in them. Weight of a māsha varied from place to place. Here, the author has introduced a peculiar published work in Marathi called *Vyavahāra Darpana* written by Shankar Shastri Gokhale in 1157 A.D. which contains very useful information. — M.R.G.

366. Krishna Murari :- *Prostitution in Ancient India.*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 57-66.

The practice of prostitution in India may be traced back to remote hoary past. *Rgveda* refers to secret love affairs and prostitutes. By the times of *Mahābhārata*, the institution of prostitution was well established. *Kāmasūtra* describes *Veśyās* proficient in 84 *kalās*. Smṛtis made provision for the maintenance of concubines. With the rise of Temple art and its grandeur, the need of attaching singing girls to temples was felt to please and serve the gods by their music, and in this way, also to attract a huge gathering of worshippers to enhance the income of the temples. Thus the institution of prostitution got nourishment in temples. — Author.

367. Mahendale, M.A. :- *The Flora in the Āranyakaparvan of the Mahābhārata*

ABORI, LXVII, Pts. 1-4, 1986, pp. 233-242.

A list of plants and trees available in the *Āraṇyakaparvan* of the *Mahābhārata* has been published in ABORI, LXVI, 1985. The list of these trees has been arranged alphabetically. The details given under each head shall naturally be augmented when more information will be available from the rest of the parvans. In the mean time the present entry will serve the purpose of giving the reader an idea of the kind of information, he will get on this subject from the *Mahābhārata*. Some of the most important trees and plants have been furnished but some trees have remained without name, e.g. under '*Vikṣa*' (unnamed), the qualities of the trees have been given as : having flowers which looked like gold or forest-fire, which were red or dark like collyrium and were like beryl found on the *Gandhamādana* etc. — D.D.K.

368. Melik, R.P. & Kishore, Ranbir :- *Preservation of Records: Regular Dusting a Vital Necessity.*

IJAPSA, XII, No. 1, 1984, pp. 49-51.

In record repositories, libraries and manuscript collections, the accumulation of dust and dirt not only creates unhygienic conditions for the users of these materials but has a bearing on the upkeep, maintenance and life of the materials kept in custody. Random samples of dust taken from the record repository contain 3 to 5% Suspended Matters; 15 to 18% Moisture and Volatile Constituents; 55 to 58% Carbonaceous and Organic matter; 23 to 27% Inorganic (Ash); and over 7% PH. High percentage of organic matter in dust is indicative of susceptibility of the materials where it accumulates to quick and accelerated microbiological growth. Growth of mildew cause damage to various record components. Bacterial agents which result in foxing or staining of paper/parchment etc. also get condensed on these organic particles. So regular dusting is necessary with the help of a vacuum cleaner. High suction in this instrument prevents scattering of dust particles with added advantage that dust/dirt from unapproachable recesses is also sucked in during such cleaning. —R.S.

369. Mishra, Rajeshwar Prasad :- *Upaniṣadon men Nārī (The Position of Woman in Upaniṣadic Period). (Hindi).*

JGJKSV, XLII, Pts. 1-4, 1986, pp. 170-178.

On the basis of references the author made clear that a woman enjoyed a very respectable position in the Upaniṣadic society. No reference could be traced of Woman's *Gṛhiṇī-rūpa* in the Upaniṣads. Though there are some glimpses of Women slavery, they were also adorned for their sacrifices (*tyāga*). It seems that women only from royal and high families could get facility of being educated. Women observed *Brahmacarya*. They participated in religious performances. The position of women started gradually deteriorating by the end of Upaniṣadic era. The author has quoted many references from *Chāndogyopaniṣad*, *Aitareya Brāhmaṇa*, *Śatapatha Brāhmaṇa*, *Rgveda* etc. — M.R.G.

370. Modak, B.R. :- *Kandukanṭya- A Forgotten Fine Art.*

JKU, XXX, 1986, pp. 143-154.

Dance as a fine art is known in India since ancient times. In the *Rgveda*, the goddess *Uṣas* (Dawn) is compared to a dancer manifesting her beauty. Reference to dance is found in Upaniṣads also. In the *Mahābhārata*, when the Pāṇḍavas had to pass a year incognito, Arjuna was given the role of a tutor of dance to teach dancing to Uttarā, the daughter of king Virāṭa. Bharata's *Nātyaśāstra*, *Saṅgitaratnākara* of Śāraṅgadeva, Someśvara's *Mānasollāsa*, Basavaraja's *Śivatattvaratnākara*, Kālidāsa's all works and a large number of other works are replete with this art. The picturesque description of the *Kandukanṭya* is available in different classical works. The ball was made of some elastic material-like rubber. *Kandukanṭya* as described in the *Nṛtaratnāvalī* of Jaya Senapati is a group dance, while *Kandukanṭya* described in the *Daśakumāracarita* of Daṇḍin is a solo dance. This fine art of dance with a ball has been forgotten. It deserves to be revived with vision and vigour.— D.D.K.

371. Nayak, C.J. :- *Contribution of Astachāpa Poets to the North Indian Music.*

JOIB, XXXVII, Nos. 1-2, 1987, pp. 83-88.

According to Indian thinkers Music is a spiritual *sādhanā* and is a better means to create aesthetic sense. This aim is very well achieved by

the *Aṣṭachāpa*, poets of the Vaiṣṇava sect of Vallabhācārya, the doyen of the Śuddhādvaita philosophy. He puts emphasis on friendship with God and his eight Sakhās (friends) were great poets and composers of Music, and these are famous as 'Aṣṭachāpa Poets'. They have attracted the attention of many scholars for research in Hindi poetry. Equally their contribution to the North Indian Music is also very high, but this aspect is not much more explored. These poets are Kumbhanadāsa, Sūradāsa, Kṛṣṇadāsa, Paramānandadāsa, Govindaswāmī, Chhītaswāmī, Chaturbhuj-dāsa and Nandadāsa.

The author of this paper has furnished a brief account of the *Aṣṭachāpa* poets indicating their favourite *Rāgas* and *Rāganis*, literary and musical compositions. — D.D.K.

372. Panda, Nirmal Chandra :—*Interpretation of Soma from a New Angle*.

Van, I, 1986, pp. 91-96.

Scholars like Sāyaṇa and Macdonell consider *Soma* to be a plant whose juice is pressed and drunk by the gods and priests at the sacrifices. Hillebrandt, on the other hand says that in the ninth *Māṇḍala* of the *Rgveda* there is no mention of *Soma* being a plant. According to him *Soma* is the moon everywhere. The author of this paper thinks that Swami Dayananda's interpretation of *Soma* as water is correct. The author gives many hymns from the *Rgveda* and tries to prove that *soma* represents water, and opines that the omission of Yāska to include *Soma* in the list of synonyms of water might have been accidental. — M.R.G.

373. Pant, G.N. :—*Representation of Weapons on Ancient Indian Coins*.

JASB, LVI-LIX, 1981-84, pp. 244-258.

See Under Sec.IV.

374. Prahraj, Sadashiv :— *Amāvasyā Gurum Hanti Śiśyam Hanti Caturdaśī* (*Amāvasyā Kills the Teacher and Caturdaśī Kills the Taught*). (Sanskrit).

JNAN, 1985, pp. 1-14.

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Manu has formulated some rules for teachers and the taught for study. He says that during mist or fog on the sky, morning and evening, *Amāvasyā*, *Pūrṇimā* and 14th and 8th lunar days, there should be no teaching work, because *Amāvasyā* kills the Guru, *Caturdaśī* kills the student and the 8th day destroys the knowledge. Hence all these days should be treated as holidays. Sages like Viṣṇu, Hārīta, Vṛhanmanu, Śaṅkha and others have also declared these days as *anadhyāya* days. The *tithis* are counted on the basis of the movements of the sun and the moon. These two planets have great influence over human beings as well as animals and the plants. The moon, on account of its comparative proximity does exercise influence not only in the oceans of atmosphere and oceans of water but on everything that is of earth and of the water. On the basis of such investigations our ancient philosophers have given some instructions for teachers and the students also. Those should be followed by the teachers as well as students. — D.D.K.

375. Purohit, Sohan Krishan :-*Pratihāra Nareśon kī Dhārmika Sahiṣṇutā*  
(Religious Tolerance of Pratihāra Kings). (Hindi).

Sod. Pat., XXXIV, Pts. 3-4, 1983, pp. 80-86.

See Under Sec. VI.

376. Sharma, D.D.: -*Cultural Manifestation Through Linguistic Behaviour*

HSAJ, I, No. 1, 1986, pp. 192-196.

See Under Sec. IX.

377. Shastri, Satya Vrat :- *Fate in Kālidāsa*

JNAN, 1985, pp. 62-69.

See Under Sec. X.

378. Sobhanan, B. :- *Last Days of the System of Polygars in Rayalaseema*.

IJAPSA, XII, No. 1, 1984, pp. 11-20.

Polygar or Poligar, a term derives from *palegadu* in Telugu indicated the holder of a *Palayam* which literally meant an armed camp. In Kannada it is *Paleyara*, in Tamil *Palayekkaran* and in Marathi is *Palegar* and conveys the same meaning as 'the holder of a camp or barony on military tenure'. The poligar chieftains regulated and controlled the political, administrative, social, economic and religious life of the people in Rayalaseema during the seventeenth and eighteenth centuries. Administrator to his territory, renter to his sovereign commander of forces was in normal times the guardian of public welfare. Assisted their respective masters with armed men and money. Kept three categories of soldiers- the amarum peons, the catabudi and the mercenary peons. Kept many types of weapons and their number varied from 200 to 3000 depending on the capacity of the respective polygar. At the time of surprise attack they fired sarabogies, a kind of parkgun, in order to assemble their troop.

The polygars used to erect their castles at hilltops. They were a type of mountaineers ever with an axe resembling the butcher's blade and bow and poisoned arrows for protection. It was extremely difficult to scale the heights of a polygar hill because the pathway was kept secret.

The polygar system originated from the ruins of the Vijayanagar empire gathered further momentum from the political turmoil of the period and it finally began to collapse following the establishment of the British hegemony. In Dec. 1799 the British East India Company established its supremacy on the major South Indian powers, viz. Hyderabad, Mysore, Karnatic, Tanjore and Travancore. Then there were more than 33000 armed peons led by eighty polygars. The military service rendered by the polygars and the sherogars was done away with and company charged itself with the protection and defence of the polygar countries. The polygar chieftains surrendered their arms to the company officers and got their price. — R.S.

379. Tewari, S.P. :- *Notes on Megha-Dambara*.

BMA, XXXV-XXXVI, 1985, pp. 23-30.

The term *Megha-Dambar* is met in the Karuvur inscription of Virarajendra I. Hultsch had translated this inscription into English where the defeat of the Chālukya king Ahavamalla is reported. Having rendered

the term *Megha-Dambara* into canopies, Hultsch, has added a footnote to the meaning of the term as a 'covered howdah'. In the year 1966, D.C. Sircar has given the same meaning in his Indian Epigraphical Glossary. Early lexicons of the Sanskrit language like *Amarakoṣa*, *Halāyudha*, *Vaijayantī* and others do not know the term *Megha-Dambara*, whereas in the modern dictionaries of the Sanskrit language like Monier Williams, Apte and others, the term *Megha-Dambara* is found explained as a cloud drum, or a thunder and the word *dambara* as an entanglement, multitude, or a mass of something. Forbes in his dictionary explains the term canopy in the sense of a *sā-e-bān*, *chhatra*, *sāmiyānā*, *chandoā* and *Megha-Dambara* etc., though he has not cited any reference-work in support of the meaning derived. The Chālukya king Someśvara in his *Mānasollāsa* explains this term as a royal umbrella. Some other scholars also have given their views but no other better meaning has been adjudicated so far.

— D.D.K.

380. Thite, Ganesh U. : - *A Note on the Brāhmaṇa-Dhammadika-Sutta*.

VUOJ, XXVIII, Pts.-1-2, 1985, pp. 65-70.

According to the above noted treatise we find some thoughts of the Buddha on the Brahmanical religion in general and on the animal-sacrifice in particular. He thought that the earlier Brāhmaṇas were noble in all aspects of behaviour and characterised by knowledge and good conduct. They used to beg for rice-grains etc. to perform a sacrifice but they did not kill cows. But they approached the kings and requested them to perform sacrifices like *Asvamedha* and *Puruṣamedha*- and thereby got a lot of *dakṣinās*. There were only three diseases namely desire, hunger and old age. But when people started killing cows, the number of diseases increased upto ninetyeight. This article concludes with the remarks that Buddha did not understand Vedic ritual as it was a very highly specialised field (limited to only a few Brāhmaṇas and not all the Brāhmaṇas). — D.D.K.

381. Upreti, Kalpana : - *Avadāna-Śataka on the Trade and Commerce in Ancient India*.

VUOJ, XXVIII, Pts. 1-2, 1985, pp. 51-64.

All the historians unanimously accept that centuries immediately preceding and succeeding the Christian era, to which the *Avadāna-śataka* belongs, witnessed an unprecedented growth of trade and commerce. D.D. Kosambi, G. L. Adhya, R.S. Sharma and other historians have mentioned in their works that there was thriving trade between the Southern India and Roman empire. Romila Thaper calls the phase from 200 B.C. to 300 A.D. as the rise of the merchantile community on the assumption that beneath apparent political confusion marked by rise and decline of many dynasties, there was one factor which gave continuity and consistency to this period and that was trade. Historians have utilized the evidence from almost all the sources except the *Avadānas* which furnish much more detailed and reliable account of trade within India and foreign countries. This article gives a true picture according to *Avadāna-śataka* of the trade and commerce in Ancient India. — D.D.K.

### 382. Varadarajan, Lotika :- *Konkan Ports and Medieval Trade.*

Ind., XXII, No. 1, 1985, pp. 9-16.

This monograph traces the history of Thana and Ratnagiri sections of Konkan region which had a flourishing trade since time immemorial. In the medieval period the political control initially extended by the Bahamani Suzerian and subsequently by successor states such as Ahmednagar and Bijapur brought these coastal units within the economic network of the core regions. In the overseas sector there were two defined regions of trade. One was the chain of trade links stretching from the western Indian coastline, along the littoral of East Asia, East Africa and extending south wards up to Sofala. The second comprised the links between the eastern shores of India leading from Tamil-Nadu in the south to Bengal and curving across the Bay of Bengal to the Golden Chersonese. Among the foreign groups participating in trade of the region were the Chinese, the Jews and the Arabs. Chinese naval presence in the Indian ocean started in the later Taug period. There was a substantial heightening in tempo in the Sung and Yhan period A.D. 1280-1368. The knowledge with regard to Jewish activity is a little wider. The group known as Radanite came into prominence in the sphere of the oriental trade c. 9th century A.D. By the beginning of the 10th century this group had begun to concentrate more on the east European sector. — D.D.K.

383. Wakankar, Siddharth :- *Pandit Bhagvanlal Indraji's Collection of Manuscripts.*

JASB, LVI-LIX, 1981-84, pp. 51-65.

Bhagvanlal Indraji was a doyen among Sanskrit scholars who deserted his life in dissemination of knowledge and undertook the work of copying down manuscripts. He caused to write down MSS and purchased some of the rare MSS for his master and mentor the late Dr. Bhau Daji Lal. He spared no pains to procure valuable material for the corroboration and furtherance of research. It is very much gratifying that Pt. Bhagvanlal Indraji donated all his collection of 216 MSS to the Bombay Branch of the Royal Asiatic Society. These MSS deal with almost all the branches of learning couched in the sacred language of this blessed land of ours, to quote only a few Linguistics, Medicine, Astrology, Architecture, Purāṇas, Kāvyas, Philosophy etc. The author of this article has given only rare and important MSS, with short notes on them, the total being 36. This list is followed by 4 very important and valuable MSS also, two of these are very precious, they are on palm-leaves and beautifully illustrated also. -- D.D.K.

## XII A—PHILOSOPHY AND RELIGION (BUDDHIST)

384. Agrawal Jagannath :— *The Decline of Buddhism in India.*

HSAJ, I, No. 1, 1986, pp. 19-27.

There is a colossal misunderstanding about the causes of the disappearance of Buddhism from the land of its birth. It is generally believed the Buddhism lost ground in India, owing to the hostility of the Hindus, which is a concocted story. Indians were proud of having a most dynamic thinker of the calibre of the Buddha, whose teachings were accepted by the people in distant lands- Central Asia, Mongolia, China, Japan and South East Asia. We still have the evidence of inscriptions on stone and copper plates to show that right up to the advent of the Muslim conquerors, Buddhism was the recipient of both royal and public patronage and respect from various sections of the society. A large number of inscriptions and plates have been presented in this article to prove this fact. The real cause of the total collapse of Buddhism was the Muslim invasion under Ikhtiaruddin Muhammad Bakhtiar towards the close of the 12th century A.D. and later on by Bakhtiar Khilji who plundered and slaughtered Buddhist monks at Nālandā.— D.D.K.

385. Arjunwadkar, Leela :— *The Buddha and Belles Lettres.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 99-108.

Elles lettres means 'fine lettres' and the term is often used interchangeably with literature. Literature is writing in prose or verse, especially writings having excellence of form and expression and expressing ideas of permanent or universal interest. It can impart to the reader heavenly joy immediately, 'Sadyah Paranirvṛti' as Mammaṭa, an eminent Indian poetician of the 12th century, puts in. When philosophy gets soaked in human situations and emotions and gets expressed through human medium, it can blossom into real belles lettres. *Laharon ke Rājaharīṣa*, a Hindi play by Mohan Rakesh, has been quoted as a true work of such sublime nature which depicts the hidden turmoil in the heart of Nanda, a step brother of Buddha, *Nāgānanda* a play by king Harsha.

*Yaśodharā* by Maithilisharan Gupta, *Siddhārtha* (Original German by Hermann : English translation by Hilda Rosner) and some other works have been presented as real belles lettres. — D.D.K.

386. Balasubrahmanyam, Malldi :- *The Snake-Simile in Suttanipāta and Sanskrit Epics.*

VUOJ, XXVIII, Pts. 1-2, 1985, pp. 1-10.

See Under Sec. III.

387. Chakraborti, Uma :- *Jataka Stories in Bengal Terracotta.*

PPB, XIII, Nos. 1-2., 1985-87, pp. 88-95.

See Under Sec. II.

388. Deambí, B.K. Kaul :- *Buddhist Education in Kashmir.*

HSAJ, I, No. 1, 1986, pp. 72-87.

Buddhism was introduced in the valley by a Buddhist missionary Majjhantika during the reign of the Maurya king Aśoka (273-236 B.C.). Aśoka was a follower of the Buddha and built numerous *stūpas* in the valley. King Surendra of Kashmir who ruled earlier than Aśoka, was a Buddhist and founded a Vihāra called Narendrabhavana in the neighbouring Dard country. The fourth Buddhist Council was convened during the regime of Kuṣāṇa king Kaniska. Kashmir became a centre of Buddhist learning and scholarship and produced a galaxy of Buddhist philosophers who not only gave a new shape to Buddhist order making it more attractive for common masses but also successfully withstood the challenges posed by the wide upsurge of the rival Brahmanical faith. A brief history of Buddhism has been given furnishing its influence over different parts of the world. — D.D.K.

389. Desai, Devangana :- *Sopara:Pandit Bhagwan Lal Indraji and After.*

JASB, LVI-LIX, 1984, pp. 7-16.

See Under Sec. II.

390. Desai, Kalpana & :- *An Illustrated Aṣṭasāhasrikā Prajñāpāramitā*  
Gorakshkar Sadashiv. (*MS from Bihar*).

JASB, LVI-LIX, 1981-84, pp. 66-68.

Bhagvanlal Indraji collection of MSS in the Asiatic, Society Library includes an illustrated palm-leaf Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*, a Buddhist philosophical text having 222 folios. There are six illustrated folios each with three illustrations, and as such there is no uniformity of subjects in various such manuscripts. The importance of the manuscript lies in the fact that on the basis of its colophon it is the last dated manuscript known so far to have been done during the Pāla period. The manuscript was dedicated by Devanidhikara for the welfare of his ancestors, when 39 years had elapsed after commencement of the reign of Govindapāla (C.1161-1175), the last of the Pāla rulers. The subjects illustrated are : Crowned Buddha, Amitābha, Miracle of Śravasti, Sarvabuddha Dākini, Mārci etc.. Some of illustrations indicate their connection with the Sās-kyā-pā monastery in Tibet. — D.D.K.

391. Gorakshkar, Sadashiv:- *Sopara :Abode of Buddha's Seven Supreme*.

JASB, LVI-LIX, 1981-84, pp. 17-34.

See Under Sec. I.

392. Goyal, Shankar :- *Buddhist Symbols and Buddha Image on Ancient Indian Coins*.

JNSI, XLIX, Pts. 1-2, 1987, pp. 109-114.

See Under Sec. IV.

393. Guillon, E. :-*A Propose d'une Version Mone Inédite de l'épisode de Vasundharā (A Talk Upon an Unpublished New Version of the Episode of Vasundharā)*. (French).

JA, CCLXXV, Nos. 1-2, 1987, pp. 143-162.

This article is a contribution to the study of a Buddhist myth, peculiar to South-East Asia. Before his enlightenment, Gautama is denied the right of becoming Buddha by Māra with his army, he calls Vasundharā, the Goddess of the Earth, to prove the abundance of his gifts and therefore, his ability to become the Buddha. The Goddess comes out from the earth, wrings her hair, and the water, which falls down from it on the soil stands for the Buddha's gifts. This episode of the life of the Buddha does not exist in the classical version from India, but is depicted in a huge iconography in South-East Asia. It has been the object of a great number of rituals, upto our days.

The author presents the text and his translation of a prayer to the Goddess, from Mon and Pāli, which calls and propitiates other divinities. After a short history of the study of this myth, through the texts, from nineteenth century on, another text, dated 1798, depicting the same episode, is presented in Mon too. It is taken from a life of the Buddha of which neither British nor French scholars knew; is followed by a translation and commentaries. This strange myth, which possibly comes from the north of India, is eventually relocated in the history of the texts on the life of the Buddha.— Author.

394. Gupta, Rita : *Some Significant Contributions of Buddhist Logicians in the Development of Indian Philosophy.*

IPQP, XI, No. 2, 1984, pp. 161-169.

One of the important presuppositions of the Buddhist doctrine of Universal instability is the maxim that a capacity must be exercised at once. It follows from this that there is no such thing as an unrealised capacity. Buddhists seek to establish universal impermanence with the help of argument that causal efficacy is the hall-mark of the real, and in order to be causally efficacious a cause must be instantaneous. In course of their exposition the Buddhist logicians try to expose the absurdity involved in the Naiyāyika's alterantive of the enduring nature of causes.

One significant contribution made by the Buddhists in the logico-epistemological field concerns the special formulation of the law of contradiction. According to the distinctly Buddhist way of presenting it, the law states : two contradictory properties (*Viruddha Dharma*) cannot be predicated in the same sense of an identical things. The non-Buddhist

schools like the Nyāya and other realist schools also honour the law of contradiction.

Buddhist logicians can successfully claim the existence of logical connection between the *hetu* and the *sādhya* by virtue of their insistence that the *hetu* is connected by its very nature to the *sādhya*. — Author.

395, Jony de, J.W. :- *The Beginnings of Buddhism (A Japanese Translation by Kureemiyā)*.

JCSLS, No. 20, 1994, pp. 1-18.

Scholars have tried to determine the historical fact of the legend of Buddha. Buddha's traditional (not historically verified date) *Nirvāna* date has been adopted by the scholars with minor differences between 484-480 B.C. The author advises not to go beyond the very vague statement of Buddha's living in the state of Magadha in between 600 and 300 B.C. He gives the possibility of Jainism being older than Buddhism. The canonical scriptures in Pāli, Sanskrit and Chinese are the best guide to the teachings of Buddhism in its early period. — M.R.G.

395a. Joseph, P.M. :- *Buddhism in Kerala*.

JOIB, XXXIV, Nos. 1-2, 1985, pp. 89-97.

See Under Sec., XII B.

396. Kaul, Janakinath :- *Nāgārjuna's Two Trimśikās and Kashmir Śaivism*.

VII, XXIII, Pts. 1-2, 1985, pp. 1-29.

In the introductory part Janakinath Kaul declares Nāgārjuna as the exponent of the concept of *śūnyatā* of the Buddha propounded through creative and intuitive experience. Nāgārjuna believed to have been South Indian by birth resided in Shadahradvan and played an important role in the spreading of Buddhism in Kashmir. States that fundamental principles of Nāgārjuna philosophy include doctrine of relativity, i.e. *dharma*, internal and external has a dependent origin and its comprehension leads

to *Prajñā* there to the state of absolute Truth. Another principle relates to Non-origination theory of *Ajātavāda*. These principles of Nāgārjuna formed the base of all Śaivite philosophy and prove that in Kashmir, he must have accepted Śaivism. The two poems each of thirty verses, namely *Cittasantosa* and *Paramārcana* go a long way in finding some truth in the above statement. These provide a glimpse of the Mādhyamika principles-relative being and non-being, revealing the ideals of Śaivism founded later by Vasugupta and flourished with Somānanda, Utpaladeva and Abhinavagupta. *Cittasantosa*- the joy of mind is described as an abrupt revelation by divine grace. It descends only to give a surprise. *Paramārcana-Trimśikā*, the second one is devoted to the highest favoured worship, which is revealed in a sudden splash. In the present context it is adoration to Lord Śiva. It is commented as an unsupported, independent state of Universal consciousness, transcendental as well as imminent, which may termed as 'self-realization' unless the aspirant gets engrossed in this monistic state of Supreme Consciousness, all worship becomes a childish prank. Concludes with the remarks that readers may be allowed to experience the charm of the religious compositions.— N.K.S.

397. Krishan, Y. :- *Laity in Buddhist and Jaina Traditions*.

HSAJ, I, No. 1, 1986, pp. 100-110.

Indian religions, Hinduism, Buddhism and Jainism divide the society into two great classes : First : the monks, *sannyāsins*, *yatis* etc. who are considered, according to law have met "civil death". The other class is the great mass of ordinary citizens who are known as *Gṛhapatis*. They earn wealth for maintenance of their families. What distinguishes the Buddhist and Jaina laity from the Hindu laity? There is meagre distinction among them. The Buddhists regard Buddha and the Jainas consider Jinas as their *istadevatās*. They reject Vedic *yajña-karma* involving animal sacrifice. The Jainas strongly emphasise the practice of *ahīḥsā* and *tapas*. However, these were accepted and adopted eventually by Hindu laity. The personal law and domestic rites are common to all the lay communities. The Buddhist and Jaina laymen also accepted caste system. Some minor differences have been related here. — D.D.K.

398. Misra, Mangilal :- *Jīwana kī Sattā-Mīmāṃsā Para Jainā aura Bauddha Mata (The Concept of Life Existence : According to Jainism and Buddhism). (Hindi).*

JVB, No.2, 1984, pp. 4-10.

Buddhism and Jainism are the offshoots of Hinduism. Both of them deny the authority of the Vedas, but there are obvious signs of the influence of the Vedas and the Upanisads on these religions. The destiny of man according to Hinduism is the attainment of *Mokṣa*, i.e. eternal emancipation when there is no transmigration of soul and man attains a purely spiritual status. The ultimate destiny of man according to Buddhism is *Nirvāṇa*, i.e. the cessation of the wheel of birth and death and the entire mass of suffering and where one abounds in perfect peace, equanimity and bliss, is the ultimate destiny of man according to Buddhism. Similarly the ultimate destiny of man according to Jainism is *Mokṣa* or *Kaivalya*, i.e. complete dissociation of the soul with matter. This dissociation is complete only when matter accumulated with the soul is completely annihilated and any further influx of matter is completely checked. *Mokṣa* is complete cessation of birth and rebirth and of all consequent suffering and it is the attainment of a status of absolute perfection and bliss.

The author of this article has discussed the lives of Vardhamāna, the last Tīrthāṅkara of the Jaina and Gotama, the Buddha. Both these luminaries hailed from Royal families.

The article ends with a dialogue between Ānanda and Lord Buddha. When Ānanda asked Lord Buddha about his orders about the institution of the Saṅgha, Lord Buddha replied that every man can be a light unto himself, a saviour of himself or Truth is the only right saviour of man. — D.D.K.

399. Prasad, Rai Gyan Narain :- *The Date of Buddha's Mahāparinirvāṇa.*

ABORI, LXVII, Pt.s. 1-4, 1986, pp. 77-78.

The date of the death of Buddha is an unsolved problem. According to Buddhist tradition, Buddha died in the eighth year of

Ajātaśatru. But this does not solve any problem since Ajātaśatru's date of accession is not definitely known. Ceylon-Burma-Siam tradition maintains that the death or the *mahāparinirvāṇa* of Buddha took place in 544 B.C. According to Dr. S. Radhakrishnan, Theravāda Buddhism maintains the same date as Buddha's death. Ceylonese Chronicles, viz. *Dīpavamīśī* and *Mahāvamīśī* consider 486 B.C. as Buddha's death. Fleet and other historians remark that the earliest epigraphic evidence for the Buddhist era started in Ceylon from 544 B.C. but John Senavarthe considers that the era started from 488 B.C. Dr. P.C. Sengupta, on the basis of some astronomical calculations considers 544 or 543 B.C. as Buddha's death. A large number of other historians have given different views on this topic in this monograph. — D.D.K.

400. Shastri, Y.S. :- *Conception of Nirvāṇa in Asaṅga's Vijñānavāda Buddhism.*

JOIB, XXXV, Nos. 1-2, 1985, pp. 71-81.

The word '*nirvāṇa*' itself seems to be the original contribution of Buddhism to Indian philosophy because this word does not appear in the major Upaniṣads. Describing the nature of *nirvāṇa* even the Buddhist schools differ from one another. Hinayānists think *nirvāṇa* is something existent, full of peace and beyond misery. It can be attained realising *pudgalanairātmya*. Removing the *kleśāvaraṇa* is enough for attaining the *nirvāṇa*. But the Mahāyānists hold that *nirvāṇa* is not something to be achieved; it is realising the true nature of things. It is indescribable and beyond categories of intellect. Therefore, it cannot be said either existent or non-existent. Removing both the *kleśāvaraṇa* and *jñeyāvaraṇa*, one can know the real nature of *nirvāṇa*. Nāgārjuna, criticises the Hīnayānist's conception of *nirvāṇa*, as *nirvāṇa* is merely the extinction of all conceptions of our productive imagination. For Mādhyamikas, there is no difference between *nirvāṇa* and *samsāra*. *Nirvāṇa*, according to the *Lankāvatāra*, is something indefinable.

Asaṅga conceives, two screens : *Kleśāvaraṇa* and *Jñeyāvaraṇa*. Both these screens operate as hindrances in the way of realisation of *nirvāṇa*. The non-dual reality or pure consciousness is veiled by these obscurations. When a being attains the state of *saṃatā*, a state of mind in

which he cannot distinguish himself from any other thing of the universe, he can be said to have attained *nirvāṇa* in the views of Asaṅga.— D.D.K.

401. Shrivastava, A :- *Buddha Pāda-pūjā kī Paramparā*. (*The Tradition of the Worship of Buddha's feet*). (*Hindi*).

PPB, XII, Pts. 1-2, 1984, pp. 129-134.

The present paper discusses the tradition of the worship of Buddha's feet. The author refers to the sculptural representation of Buddha's feet at different places and discussed its symbolism on the basis of Buddhist literature. — B.K.K.

402. Thakur, Upendra:- *Some Aspects of Religious and Literary Contacts Between India and Thailand*.

HSAJ, 1, No. 1, 1986, pp. 232-244.

See Under Sec. VII.

## XII B - PHILOSOPHY AND RELIGION (NON-BUDDHIST)

403. Anand, Subhash :- *The Opening Verse of the Gītā*

ABORI, LXVI, Pts. 1-4, 1985, pp. 175-183.

See Under Sec. III.

404. Bäumer, Bettina :- *The Divine Artist*.

IT, LXXXII, Nos. 10-11, 1985, pp. 79-86.

The inter-relatedness between art, metaphysics and spirituality, notwithstanding the one-sided view of the artist, philosopher and spiritualist regarding the three, perhaps found the most perfect expression in Kāsmīra Śaivism, overcoming all dichotomy in view of a total vision of reality with the idea of God (Śiva) as the original Artist. The point has been substantiated by a variety of sources chiefly from Kāsmīra-Śaiva-texts and the same is further elucidated to explain all macro and micro-arts in the cosmos and the world the art being an expression of the divine Ānandaśakti. — S.M.M.

405. Bhatt, Bansidhar :- *Evaluation of Jainism*.

ABORI, LXVI, Pts. 1-4, 1985, pp. 85-95.

The monks had also made enormous additions to the bulk of the Jaina literature and this has presented acute problems in researches, in deciding their original sources which seem almost lost in the anonymous and most complex character of the texts in Prakrit. The Jaina monks began to interpret the Prakrit texts with the help of so-called commentarial material known as *niryuktis* (in Prakrit verses), *cūrṇis* (in Sanskrit-Prakrit mixed prose) and the latter *bhāṣyas* (again in Prakrit verses). A canonical text called *Bhagavati* originally having 200 pages now carries more than 900 pages. Another problem came more complicated when the germs of Schism came into Śvetāmbara and Digambara during the 2nd century B.C. and Jainism received a setback hence it could not produce any Vācaspatimiśra or Kumārilabhaṭṭa. The activities in Jaina order seem to have confined to monks only.

This whole situation changed, when the three German philologists namely Hermann Jacobi, Alfrecht Weber and Ernst Reumann, in the early fifties of the 19th century A.D., drew the attention of the world towards the importance of the early literature of the Jainas, and exalted the status of Jainism as an independent school of thought in Indian philosophy.

Vijayadharmasūri (1868-1922), a Śvetāmbara monk helped the western scholars like Hornle, Winternitz, Guerinot etc. by supplying them with some early Jaina texts. Thereafter started the publications and researches in Jaina literature.

Insufficient knowledge of Prakrit, ancient Indian texts and proper application of philological methods have resulted in some misconceived notions regarding antiquity of Jainism. Hence thorough knowledge of Prakrit can solve the problems regarding a true picture of Jainism and its literature. —D.D.K.

406. Bhattacharya, Ram Shankar :—*Corrupt Readings of the Three Stanzas in the Bhāṣāpariccheda,*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 199-201.

This paper proposes some corrections in the readings of *Bhāṣāpariccheda*, 18, 19, 54 written by Viśvanātha Nyāyapañcānana. —Author.

407. Bose, Samarendra Krishna :—*Knowledge Comes but Wisdom Lingers.*

PB, XCI, 1986, pp. 276-279.

This article deals a line of distinction between knowledge and wisdom. It contains a list of individuals from different countries who were perfectly wise but lacked the knowledge of three R's.

Wisdom according to the writer means the knowledge of self. So far as the wisdom is concerned Kālidāsa and Shakespeare were alike. Though they lacked knowledge, their wisdom has enabled their masterpieces to be the subject of syllabi of the highest academic courses. Vedas and Upaniṣads aim at inculcation of wisdom which means the realisation of Ātmā (Ātmānām Viddhi). — I.S.

408. Brajesh, Krishna :- *The Development of Vaiśnavism in Ancient Punjab.*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 19-26.

See Under Sec. IV.

409. Chakraborty, Swati :- *Some Anthropomorphic Representations of Śiva on Ancient Indian Coins.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 93-97.

See Under Sec. IV.

410. Chakravarty, H.N. :- *Kṣaṇa : Its Spiritual Significance.*

IT, LXXXII, Nos. 10-11, 1985, pp. 121-126.

*Kṣaṇa*, notwithstanding its popular meaning has a deeper implication in spiritual *Sādhanā*. While attained, it opens the door of the infinite. *Krama* is the attribute of time, but in *kṣaṇa* any order either temporal or spatial is absent. The basic vibration or *spanda*, on account of *Kālaśaṅkarṣaṇa* comes to stand on equilibrium, which is called *kṣaṇa*. This equilibrium while oscillates by the impelling force of *spanda*, appears as time.

Various authorities like Patañjali, Utpaladeva, Abhinavagupta, Jayaratha etc. are quoted and discussed to glean the significance of *Kṣaṇa* which attained mind and time of the yogin cease of function thus paving the way to the Divine. — S.M.M.

411. Chapekar, Nalinee :- *Reflections on Religion in the Gāthāsaptaśatī.*

JASB, LVI-LIX, 1981-84, pp. 114-121.

The *Gāthāsaptaśatī* (GS) is the earliest work in the Mahārāṣṭrī Prakrit by king Hāla Sātavāhana who compiled it in a period between 2nd century B.C. to the 2nd century A.D. It gives the picture of Deccan of that period. This is a secular poem and is closely related with the masses. The Gāthās are mainly erotic and love is the principal subject,

yet Gāthās depict the religious practices and beliefs of the people. There are references to the Vedic gods like Agni, Sūrya, Indra, Śiva, Viṣṇu and to the epic-gods like Rāma and Kṛṣṇa. The *Gāthāsaptaśatī* describes Śiva as 'helper of the families in distress', Gaurī is his spouse. Similarly stories of different gods are available in *Gāthāsaptaśatī*. *Gaṇapatipūjā*, *grāmadevatāpūjā*, cult of *sati* etc. have been narrated in it. Different customs also have been discussed. In this manner *Gāthāsaptaśatī* is an important text, which gives valuable information regarding the social and religious practices as well as mythological aspects of different gods. It reflects the mind of common people, it helps to understand the popularity of different gods and goddesses and thus serves as the important source of religious history. — D.D.K.

412. Chapekar, Nalinee : - *Pravartakatva : An Urging Factor.*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 1-10.

The point of 'instrumentality' or urging factor to act (*pravartakatva*) in an 'injunctive sentence' has been the subject of much controversy among the Bhāṭṭas, Prābhākaras and Vedāntins. An account of this discussion as put forward in the works of Ānandabodha, the Advaita-Vedāntist of 1050 A.D. - 1100A.D., and his conclusion that the *iṣṭasādhanatā* is the only *pravartaka*, has been presented in this paper. — Author.

413. Chinchore, Mangala : - *Some Epistemological and Social Implications of Kṣanikatā..*

ABORI, LXVII, Pts. 1-4, 1986, pp. 57-76.

*Kṣanikatā*, taken in minimalistic sense means that anything might last for a moment and may also be liable to change at every moment. Nothing is permanent and is liable to change at any moment. There are two important implications of *Kṣanikatā* -viz. Minimalistic and maximalistic, we proceed to study some of the important epistemological and social implications of maximalistic interpretation of *Kṣanikatā* and critically examine some charges leveled against such implications. Objections raised against *Kṣaṇabhaṅgavāda*, one of the central tenets of Buddhism has been critically examined and an attempt has been made to clarify some of the misunderstandings about it. Some peculiarities of

Buddhism have been discussed and *Karmasiddhānta* also has been elaborately dealt with. — D.D.K.

414. Diti, Aditya Prachandia :- *Śrāvakadharma: Swarūpa aura Upādeyata*  
*(Śrāvaka Religion : Concept and Utility).*  
*(Hindi).*

Jant./JSB, XXXVIII, No.1, 1985, pp. 21-25.

Jainism considers every religious action having two forms—conspicuous and obscure. Realization of self is divided into two parts—*Śramaṇa-sādhanā* and *grhī-sādhanā*, the former being the line for an ascetic and the other being the conduct of a householder. Etymologically the word *Śrāvaka* means conviction, credence and action. A *Śrāvaka* who serves the religious people is termed as an *Upāsaka*. The duties of a *Śrāvaka* and their forms have been discussed. A true *Śrāvaka* welcomes death without any fear. — D.D.K.

415. Goswami, Sitanath :- *Two Paths and the Triad in the Mahābhārata*

JNAN, 1985, pp. 107-111.

*Mahābhārata* is an *itihāsa* but it should not be identified with history since it is not a recorded date-wise chronicle of the events of a powerful dynasty or a series of dynasties. It is a history of Indian culture, civilization, desires, aspirations and ideals, which have found expression in Indian terminology as *dharma*, *artha*, *kāma* and *mokṣa*. A brief description of all these terms has been given for the sake of convenience. All these are called the aims or ends of life, the final end is *mokṣa* because there lies the consummation of all human desires, and the summum bonum of human life. In accordance with the established Vedic tradition two courses of *dharma* have been prescribed- one is the path of action (*Pravṛtti*) and the other is of inaction or renunciation (*nivṛtti*). A person following the path of total renunciation does not require *artha* and *kāma*. There was a great discussion about these four *puruṣārthas* among the Pāṇḍavas. In course of an illuminating discussion it was found that the two persons following truth and justice throughout their lives have had recourse to the two paths- the path of action was taken up by Vidura, and the path of renunciation was adopted by Yudhiṣṭhira. The triad has been discussed in detail, here.

In his commentary on *Mahābhārata* Nīlakanṭha says that this question was put forward by Yudhiṣṭhīra for determining the course to be adopted by persons failing to traverse the difficult path to mokṣa.—D.D.K.

416. Handa, Devendra & Satya Vrat :- *Some Religious Terracottas from Sugih*.

HSAJ, I, No. 1, 1986, pp. 88-99.

See Under Sec. I.

417. Jain, Joytiprasad :- *Bhagavān Mahāvīra kī Janma-Bhūmi (The Birthplace of Lord Mahāvīra)*. (Hindi).

JAnt./JSB, XXXVIII, No. 1, 1985, pp. 48-54.

Lord Mahāvīra (599-527 B.C.) is generally regarded as the founder of Jaina religion, although the Jainas believe that there have been twenty three religious teachers prior to Mahāvīra who have contributed to the foundation and development of Jaina religion. His father, king Siddhārtha of Kundapur was married to Trīśalādevī, daughter of Rājā Chetaka of Viaśālī and they were Mahāvīra's parents.

There is a great controversy among scholars over the place of his *nirvāṇa*. The author of this article has worked assiduously to furnish all the possible sources of birth and *nirvāṇa* discussed by scholars and historians. — D.D.K.

418. Jain, N.L.: - *Concept of Sound in Jaina Philosophy : An Evaluation*.

JVB, IX, Nos. 7-9, 1983, pp. 64-82.

The Jainas have classified matter into six categories depending on their perceptibility or otherwise by the eye and other four senses. Contrary to the *Sāṅkhya Tanmātrās*, they postulate sound as a manifestation of matter produced by touch, collision or disjunction of molecules. Haribhadra a Jaina philosopher of eighth century has given solid arguments to prove the material nature of the sound, which is produced by a variety of actions and disturbances in material objects like tongue,

throat, palate, heart, teeth etc. The sound produces changes in these organs. Vibrations are produced in material objects when sound is produced from them as during the beating of drums or ringing of the bells. Scholars have been working on sound from the pre-Christian era up to the 11th century- the prominent being Pūjyapāda (5th C.), Akalaiṇa (7th C.) Haribhadra (8th C.), Vidyānātha (9th C.) and Prabhachandra (11th C.). The author has furnished three schools of thought on sound, i.e. the Mīmāṃsaka, Nyāyavaiśeṣika and the Jaina. He has fully discussed the nature and propagation of sound. Qualities and classification of sound has been discussed in this article. Postulates about sound in Indian philosophies have been appended to article. — D.D.K.

419. Jash, Pranabananda : - *Religion as Reflected in the Tribal Coinage.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 115-120.

A considerable number of scholars have made strenuous efforts to reconstruct politico-socio-economic and cultural history of India by utilizing numismatic data, but no specific and exclusive attempt has so far been made to delineate the religious history of India on the basis of these valuable materials. Such a study starts from the punch marked coins and after that the technique of casting coins from moulds came into use sometime in the third century B.C. The coins used symbols very much similar to those that we used on the punch-marked coins, but soon these symbols and devices were replaced and devices of animals and human figures were introduced. These followed religious figures. Different communities had different types of coins and on the basis of these coins the scholars have portrayed the religious history of ancient India. — D.D.K.

420. Joseph, P.M. : - *Buddhism in Kerala.*

JOIB, XXXV, Nos. 1-2, 1985, pp. 89-97.

It can be inferred on archaeological, historical and literary evidences that Buddhism thrived in this area at one time. Inscriptions of Aśoka have mentioned about medical treatment of humans and animals in Kerala.

1. Archaeological evidence : A good number of Buddha images have been recovered from some parts of Kerala such as Kunnattūr and

Karunāgapalli taluqas of Quilon District and many other places. An image of Lokeśvara has been discovered with an inscription in Gandhāra.

2. Literary evidence : The famous Tamil classic, *Cilappatikaram* has mentioned a large number of shrines at Kerala and Ceylon. Maṇimekhalai gives us an idea about Kerala Buddhism.

3. The account of Tārānātha : Tārānātha's account of Buddhism in Kerala (Malyara) is as follows : "Each of the kings of Malyara, belonging to the four generations namely Sagara, Vikrama, Ujjayana and Śreṣṭha established five hundred centres for the doctrine and built a corresponding number of temples."

4. Some place names : There are many places in Kerala, the names of which have palli as a part of them. Some Buddha images were discovered from such places.

5. Traces of Buddhism in Socio-cultural customs : The idols, processions, festivals etc. associated with popular worship in Hindu temples in Kerala are said to be legacy of Buddhism, and these were witnessed by Fahien, in Patna in the 5th century A.D. The Hindu god Śāstā of Sabarimala was originally a Buddhist deity, Hinduisised later on. It is also called Ayyappan. Both Śāstā and Ayya or Ayyappan are synonyms of Buddha.

6. Twilight of Buddhism in Kerala has also been discussed in this article.—D.D.K.

421. Kar, Bijayananda :- *The Nyāya Account of Nirvikalpaka.*

JNAN, 1985, pp. 34-37.

Nyāya philosophy interprets *jñāna* in a comprehensive sense. The term *buddhi* and *jñāna* are used synonymously by Gautama. Śridhara the famous author of *Nyāyakandalī* follows Gautama. Nyāya texts do not use *jñāna* in its usual sense of conveying truth alone. It is wide enough to include all cases of judgements namely judging something as what it is (*yathārtha*), judging it as what it is not (*bhrāma*) and also cases of judging given as indefinite or provisional. No *jñāna* is possible unless there is conceptualisation or use of language. In other

words, either it is presentational or representational, either correct or non-correct, is bound to be linguistic. This implies that *jñāna* is necessarily judgemental. Now, if this is general account of *jñāna* in Nyāya epistemology, the next question crops up in this regard is to relate it with *Nirvikalpaka*. Discussions have been raised already as to whether *Nirvikalpaka* as distinguished from *Savikalpaka*, is knowledge or not.

In this connection, it has been remarked that even if *Nirvikalpaka* is not an instance of knowledge, it definitely an instance of *jñāna*. This view is based on the ground that *jñāna*, being used in wider sense than knowledge, includes *Nirvikalpaka* as well. But *jñāna* as far as Nyāya is concerned, is shown to have been clearly implying judgement and in that sense it is bound to be conceptual. As such it can never be *Nirvikalpaka*. — D.D.K.

422. Koppal, N.V. :- *The Gītā-Way of Life*.

JKU, XXIX, 1985, pp. 113-123.

According to *Gītā*, knowledge is the essence of Supreme Reality and it is the most important and essential tool of attainment of spiritual life, which culminates in the form of liberation. In addition to this, detachment in action and ardent love towards the Lord are equally important instruments.

The way of dealing of *Gītā* with action, knowledge and devotion may suggest these three as independent ways of life but actually these are complimentary to one another in attainment of transcendence, the status of the impersonal supreme. The unity of personal soul with impersonal supreme is the aim of *Gītā*, which can be attained through philosophical knowledge, strenuous action and zealously loving devotion. Thus the eternal metaphysical instructions of *Gītā* bring about the unique synthesis of three different ways of spiritual life namely *Jñānayoga*, *Karmayoga* and *Bhaktiyoga*. — A.C.D.

423. Koppal, N.V. :- *Yoga – In the Principal Upaniṣads*.

JKU, XXX, 1986, pp. 168-176.

The *Upaniṣads*, the concluding parts of the Vedas are called Vedānta the saints and seers of the Upaniṣadic times describe the Ultimate Reality through which the creation of the Universe has sprung up. There are 108 *Upaniṣads*. Colebrook on the basis of Nārāyaṇa's list prepared at about 1400 A.D. accepts 25 only. Śaṅkarācārya has commented on eleven *Upaniṣads* only. The *Upaniṣads* mainly deal with metaphysics and contemplation. According to Dr. S. Radhakrishnan the beginnings of the Yoga system are to be found in the *Upaniṣads*. The Upaniṣadic seers were fully acquainted with the knowledge about posture, breath control, withdrawal of senses, the conquest of disease, old age and death, some mystical experiences, the personal observations of Āṅgusṭhamīṭra-puruṣa and his ultimate union with the Supreme Brahman. They make the aspirant, confident of his goal and the best goal of transforming the human into the cosmic body, the Divine Dynamic personality. — D.D.K.

424. Krishan, Y. :- *Doctrine of Karma and Hindu Mythology*.

JOIB, XXXVII, Nos. 1-2, 1987, pp. 1-20.

The doctrine of *Karma* had a profound and far reaching impact on Hindu mythology. This is evident in evaluation of cosmogony and cosmology. The *R̥gveda* contains many hymns describing the creation of the universe, the most well known being the *Puruṣa-sūkta*, *Hiranyagarbha-sūkta* and the *Nāsadiya-sūkta*. The *Brahmapaspati* causes the birth of *devas*, trees and earth and *Viśvakarmā* is the creator of the world. The significant point to be noted is that none of the creation hymns refers to *Karma* as a causative factor.

In the cosmogonic myths, in the Epics and the Purāṇas, *Karma* becomes a major factor in the creative process, the impact of the doctrine of *Karma* is to be seen in certain specific cosmological concepts of Vedic, the Epic, and Purāṇic cosmology, gods, demons, heaven and hell. The Jaina and Buddhistic views also have been discussed on the subject. — D.D.K.

425. Krishan, Y. :- *Laity in Buddhist and Jaina Traditions*.

HSAJ, I, No. 1, 1986, pp. 100-110.

See Under Sec. XII A.

426. Krishan, Y.: - *The Doctrine of Karma and God.*

JOIB, XXXV, Nos. 1-2, 1985, pp. 99-112.

The Indian schools of philosophy and religion confront us with a paradox in the concept of God in relation to *Karma*. While most of the schools of philosophy are either atheistic or agnostic or disavow any belief in an Absolute Creator, the Indian Religions are intensely theistic and believe that God is omnipresent, omnipotent and omniscient and hence possessing absolute authority. It is this one area in which philosophy and religion, thought and practice contradict each other.

Buddhism and Jainism did not believe in God as the creator, sustainer and destroyer of this universe. They believed that the universe is *anādi*- without a beginning, *ananta*- without an end. All the Buddhist philosophers have denounced the authority of God. The *Bhūridatta Jātaka* criticizes *Brahma* and *Nāgārjuna* in his *Mahāprajñāpāramitā*.

Among the Vedic school of Indian philosophy, a belief in God either did not exist or God played a limited role. The *Sāṅkhya* was clearly atheistic. Its theory of evolution is based on the interaction of *Prakṛti* (matter) and *Ātmā* (soul).

Similarly, Yoga is essentially a physical and mental discipline to obtain control over body and mind and environment. In the sūtras of *Nyāya* and *Vaiśeṣikas*, the concept of God hardly finds a mention. Similar is the position of other schools. It is only *Viaśnavas* and *Śaivas* who propagated the God. All this has been discussed elaborately. — D.D.K.

427. Krishan, Y.: - *The Doctrine of Karma and Sanskrit Drama.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 204-208.

See Under Sec. X.

428. Krishan, Y.: - *The Doctrine of Karma and Śrāddhas.*

ABORI, LXVI, Pts. 1-4, 1985, pp. 97-115.

Belief in *bhūtas* and *pretas*, the spirits of the dead persons, is common among Indians- Hindu, Buddhist and Jaina. It is believed that the soul of a deceased wanders in distress as a *preta* and does not take rebirth, that is, it does not attain *gati*, according to its *Karmas*, till the prescribed rites are performed. *Śrāddha* consists of good offerings or oblation of *pindas* to the manes, the deceased father or forefathers, to provide nourishment to them. The non-performance of *Pitr śrāddhas* leads to the operation of the law of *Karma* being suspended; the non-performance is an impediment to *karma-vipāka*, friction of accumulated *Karmas*. There are three types of *Śrāddhas*:

1. *Pārvanya Śrāddha*: Here the offerings are made monthly by male descendants to three *pīṭis*.
2. *Ekoddista Śrāddha*: It is performed in honour of one individual who has died recently. No Brāhmaṇa is invited or fed at this *śrāddha*. It is performed every month for a period of one year.
3. *Sapindikarana Śrāddha*: It is undertaken to terminate the state of *preta* and make it *pīṭi*, or take rebirth in accordance with its *Karmas*.

The topic has been described in detail. Buddhist and Jaina *Śrāddhas* have also been elucidated. — D.D.K.

429. Mahdi Hassan, S.: - *Breath and Blood Vapours as the Earliest Concepts of Soul.*

VII, XXIII, Pts. 1-2, 1985, pp. 87-93.

The life principle was first conceived as Breath, when to breathe was to live. Hence Breath=Soul. Later blood was identified as soul and blood vapours became essence of life so that blood-vapours=spirit, or a motile form of Breath. Since nothing is totally destroyed but can be transformed, soul was assumed as becoming a Bird. The soul as ever motile was conceived as Flying Bird, which as silhouette was depicted as a cross. Cross thus becomes the earliest graphic emblem of soul. Since soul can bestow life, multiplying the cross as design would be so many quanta of soul. This would enrich a system with soul content as the

Egyptian cow-goddess. Likewise design of a set of crosses, one within the other decorates a bowl in which water would become saturated with soul as water of life. The cross decorating Hathor and the Mesopotamian drinking vessel is being explained for the first time. — N.K.S.

430. Mallikarjun, Paraddi :- *Amaru's Philosophy of Love.*

JKU, XXX, 1986, pp. 155-167.

The author makes a categorical assertion that Amaru's *Śataka* is more refined and more artistic than that of Bharṭṛhari's *Śrīgāraśataka*. The very purpose of writing erotic poem is to create reader's taste in sexual enjoyment. But when we go through *Śrīgāraśataka*, we are convinced of temporary nature of sex or love and fickle-mindedness of woman however young and beautiful she may be. But Amaru as a poet, describes her charms with an intention of attracting his readers towards its real beauty capable to please the lovers to the heart's content. Ānandavardhana the founder of the most advanced theory in the *Ālatikārśāstra* has every praise of Amaru's muktakas. Kālidāsa, Kuntaka and other poets have also been discussed in such sentiments. — D.D.K.

431. Mehta, R.C. :- *Impact of Indian Thought and Philosophy on Indian Classical Music.*

IT, LXXXII, Nos. 10-11, 1985, pp. 57-64.

The answer to the unique legacy of the musical tradition of India can be obtained through exploring its relatedness to Indian thought and culture or through comprehending the influence of Indian heritage of life and philosophy on music. Our performing arts are 2000 years old which found a monumental expression in *Nāyaśāstra* (500B.C.-200A.D.) and 1000 years later in *Saṅgīta-Ratnākara*. Different dogmas, beliefs, traditions and spiritual notions have gone into their making.

The integrated approach to arts was the contribution of religion, mythology and philosophy. According to the theory of evolution, we are called to relate our art-music to ethnic, primitive tribal and folk forms, basing upon anthropology, sociology and ethnology. Abstractions of the subtle and transcendent worlds and forms of the perceptible universe are equally present in the *rāgas*. The Indian view of the cosmos, the astronomical phenomena, the *Brahman* etc. has deeply influenced the

evolution of *rāga*. The present form of music is the culmination of its age-old co-life with other forms of ancient arts, religion and Indian thought. — S.M.M.

432. Mishra, Harmohan :- *The Concept of Indescribability*.

JNAN, 1985, pp. 29-33.

Indescribability is a fundamental concept in Advaita. It is said to be the nature of the world for anything different from *cit*, which is also a synonym of falsity (*Mithyātva*). According to Madhusudana Saraswati, the word false means indescribable. In the early days of comparative philosophy, when many scholars read into Advaita Vedānta- similarities with some western philosophical systems, this indescribability was viewed in a psychological-metaphysical manner. It was thought that indescribability was due to the inherent incapability of human mind, which only perceives through its categories, to comprehend the things as they are. Recently, there have been efforts to interpret this term from a purely logical or linguistic point of view.

The article concludes with the remarks given by the Vidyāranya who says *Māyā* is unreal, indescribable and real from the stand point of the person, proficient in the *Śruti*, the logician and the ordinary man respectively. Śrīhṛṣa says that indescribability of the world is asserted in the way of the others. Thus, indescribability is only a functional concept, which aims at making others understand the truth of Advaita, the *Brahman* which is the only reality. — D.D.K.

433. Mohanty, Malaya Kumar :- *Controversy of Bhakti and Jñāna in Mādhava System of South India*.

VIJ, XXIII, Pts. 1-2, 1985, pp. 94-102.

Refers to *Bhakti* movement that created a revolt in Indian philosophy with a galaxy of great masters-Mādhava, Vallabha, Nimbarka and Chaitanya the founders of Vedānta. Explains the views of Mādhava on *Bhakti* providing unique place for self-realization and God realization. Dilates upon the views of Mādhava in detail explaining three types of devotees- the lowest, the middling and the highest; three stages of *Bhakti*- one that precedes *parokṣajñāna*, second that follows it and the

third that comes after direct realization (*aparokṣajñāna*) and wins the absolute grace (*atyarthaprasāda*) of God. Discusses the views of Mādhava and Jayatīrtha on *bhakti* and compares with those of Śaṅkara's school who considers *bhakti* inferior to *jñāna*. Enumerates twenty qualifications as necessary for the aspirant.

Concludes that in Mādhava philosophy an attempt has been made to show the importance of *bhakti* as a means of attaining emancipation while at the same time recognizing the utility of knowledge. — N.K.S.

434. Mukhopadhyaya, Saumendra Nath :— *The Four States of Consciousness (A Study of Māṇḍūkya Upaniṣad in the Light of Patañjali's Yoga)*.

PB, XC, 1985, pp. 462-467.

The *Māṇḍūkya Upaniṣad* contains a systematic treatment of the four states of consciousness, which has been discussed here aided by the insight provided by Patañjali's Yoga aphorisms.

The first two states known as the waking and the dream states are manifested and easily identifiable. The self in these two states respectively called *Viśva* and *Taijasa*. The experiences of these two states complement each other. Sigmund Freud saw the close relationship between waking life and dream experience, which he regarded as revealing the real nature of man.

In the third state, i.e. deep sleep, which is neither of the earlier two, one is fully relaxed and enjoys real bliss, consciousness is withdrawn into itself and the phenomenal universe is not experienced. The self in this state is called *Prajña*. Patañjali regards this as a state in which the mind experiences a void. The Advaita Vedānta calls it the causal state.

The fourth absolute state is *turiya* which is like the sun which causes different situations like bright day, dark night and the connection of twilight which would represent the former these stages of unconsciousness, the *Māṇḍūkya* proclaims this to be the goal of

realisation and only hints at the technique of attaining it, which consists in expounding the mystic word AUM. Here Patañjali's Yoga comes to ones help.

Essence of Patañjali's Yoga as cessation of mind waves- *Yogaś cittavṛtti-nirodhah-* is determined and a pragmatic approach to *Samprajñāta Yoga* is discussed quoting freely from the *Upaniṣads* and authorities on the subject. — S.M.M.

435. Padoux, Andre :- *On the Spiritual Aspect of Mudrās*.

IT, LXXXII, Nos. 10-11, 1985, pp. 72-78.

*Mudrās* are an efficient aspect of Indian acting and classical dancing, also of ritual and spiritual practices. Their symbolic significance consists in mimetic representations, outward by expressing and inner attitude, which helps fusion into the godhead worshipped. *Mudrā* means, tells Abhinavagupta, that which delivers pleasure.

Conceptions regarding *mudrā* are gleaned from Kāśmīra Śaivism and Tantra, especially from works of Abhinavagupta etc. the divine Goddess is identified with or is said to attain the condition of *mudrā* as she renders the cosmos blissful (*modanāt*) and makes it flow on (*dravaṇāt*). A few important *mudrās* are noted and explained. — S.M.M.

436. Padoux, A. :- *Un Rituel Hindou du Rosaire (Jayākhyasamhitā Chapter 14). (French)*.

JA, CCLXXV, Nos. 1-2, 1987, pp. 115-129.

The use of the rosary or string of beads (*akṣamālā*, *akṣasūtra*) as a means for keeping count of a repeated incantation or prayer (*japa*) is very usual in Hinduism. Chapter 14 of the *Jayākhyasamhitā* (one of the oldest and most authoritative of the *Pañcarātra Samhitās*), which describes first the putting together of the rosary, and then its use, is typical of such tāntric developments. The making up of the string of beads, is a complex operation of the physical process of which is accompanied by ritual acts of purification and consecration, together with the utterance of mantras, and with mental concentration and visualizing meditation (*bhāvanā*). The result of this is to bring the actor,

who is also the user of the rosary, to consider it not as material means to help prayer or incantation only, but as a form of the deity, with whom he is to feel identified. Yoga practices are part of the ritual also, and serve to enhance this mystical experience.

The *japa* done with the rosary is also to be performed ritually: posture, gestures etc. are codified, the breath is to be controlled (*prāṇyāma*). In its highest form, the *japa* is described in this text will bring about a total spiritual union (not an identification, however) with the god, Viṣṇu, whose mantra is thus being, audibly or inaudibly, repeated. The text finally prescribes a set of rules for the (ritual) replacement of an old rosary by a new one. — Author.

437. Pande, Susmita :- *Philosophical Background of the Idea of God as Lover.*

PPB, XIII, Nos. 1-2, 1985-87, pp. 143-149.

The earlier concept of the love of God was seen in the context of worship, meditation, knowledge, service and surrender. This austere dignified concept of love was transformed into a totally romantic concept of god in medieval poetry and art. This development was mainly the result of the two factors: (i) gradual development of the philosophical background of *Bhakti* by the medieval Ācāryas and (ii) concept of *rasa* which led to acceptance of *bhakti* as *rasa*. *Bhakti* in the *Bhagavadgītā* is classified by Śaṅkara as either *Jñānalakṣaṇā* or *Karmalakṣaṇā*. Views of Rāmānanda, Bharata, Mammāṭa, Abhinavagupta, Vallabhācārya, Chaitanya etc. have been related in this article. — D.D.K.

438. Pandit, B.N. :- *Advaita Principle in Kāshmir Śaivism.*

IT, LXXXII, Nos. 10-11, 1985, pp. 106-109.

Among several types of Advaita, that of Śaṅkara holds the ultimate truth as absolute pure consciousness known as Brahman. Śaṅkara propounded his view through theoretical method of logic and also the psychological method of practice. Unfortunately the practical Vedānta as taught by him in *Saundaryalaharī* and *Prapañcasāratantra* is ignored by followers who merely follow the method of dry logic.

The authors of Kashmir Śāivism noted some defects in the logic of the Advaita Vendāntins. The theory of reflection propagated by the former is established as the only convincing theory to be the bedrock of Advaita. Such Advaita principle of Kashmir Śāivism can be termed as theistic absolutism. — S.M.M.

439. Ram Gopal :- *Kālidāsa's Concept of Aṣṭamūrti*

HSAJ, I, No. 1, 1986, pp. 149-153.

Kālidāsa was fervent devotee of Lord Śiva, hence he had paid obeisance to Śiva in the beginning of all the three plays and the epic poem *Raghuvamśa* and prays to the same deity in the epilogue of the *Abhijñāna-Śākuntala* to grant him final emancipation. Kālidāsa often refers to the eight forms of his favourite deity. In the prologue to his first play, *Mālavikāgnimitra*, Kālidāsa simply alludes to the eight forms of Śiva, but in the introductory verse of *Abhijñāna-Śākuntala* he specifies Śiva's eight forms, namely water, fire, sun, moon, space, earth, wind and sacrifices, by describing their distinguishing features. *Mahābhārata*, *Śāikhāyayana Brāhmaṇa*, *Śatpatha Brāhmaṇa*, *Viṣṇu Purāṇa* etc. mention the eight forms of Śiva. In spite of his fervent devotion to Śiva, he bestows lavish praise on Brahman and Viṣṇu also. — D.D.K.

440. Rao, B.S.L. Hanumantha :- *The Kālāmukhas in Āndhraadeśa*.

VUOJ, XXVIII, Pts: 1-2, 1985, pp. 95-108.

Śaivism is an ancient religion in Andhra. The Malkapuram inscription dated, A.D. 1261 mentions four important schools : Pāśupata, Kālānana, Śivasāsana and Śaiva. The Tripurāntakam record dated in A.D. 1290 notes a number of seats among the Andhra Śaivites : Vīravrata, Māheśvara, Pāśupata, Mahāvrata, Kālāmukha, Yāmila and Bhairava. Besides this we come across in literature Siddhas and Kāpālikas. The Kālāmukhas, an offshoot of the Pāśupata school were the most popular and widespread in Andhra between the 9th and 12th centuries. Lakuliśa or Nakuliśabhaṭṭāraka is held as its founder. His teachings formed into the *Lakuliśvarāgama* and it is the Bible of the Pāśupatas. Several scholars prefer to place Lakuliśvara in the first half of

the 2nd century A.D., but some savants claim greater antiquity for the school. These people were great luminaries and they received honour and exalted positions in different states of South India. A detailed history of their achievements has been given in this paper. — D.D.K.

441. Rastogi, Navjivan :- *Abhinavagupta's Notion of Tantra in the Tantrāloka.*

IT. LXXXII, Nos. 10-11, 1985, pp. 110-120.

Abhinavagupta seems to have two meanings of *tantra*, in his mind. One in its usage in the word *Tantrāloka* and the other in *Tantraprakriyā*. In *Tantrāloka* he prefers *Kulaprakriyā* to *Tantraprakriyā* even though he occupies himself with the latter. A study of the relevant sources and *Tantrāloka* shows that Abhinava's use of the word *tantra* in *Tantrāloka* implies authority or testimony and denotes all sources of valid authority including the Kula. But in the word, *Tantraprakriyā* the usage is restricted to denoting specific systems of Kashmir Śaivism emanating from specific sources. The remaining usages of the word by him are only contextual relating prevalent senses accorded to the word *tantra*. — S.M.M.

442. Ray, Bidyut Lata :- *The Car Festival of Lord Jagannātha as Depicted in the Nīlādri-Mahodayam.*

HSAJ, I, No. 1, 1986, pp. 154-167.

The temple of Lord Jagannātha at Puri observes a number of festivals and ceremonies throughout the year. Usually the performance of festivals are instituted as per the prescriptions laid down in the *Dharmaśāstra* works. People observe these festivals in the honour of the installed deities. The festivals of Jagannātha are described more or less in the Purāṇas like *Brahma*, *Padma*, *Skanda* etc. The *Sthala-Purāṇa*, i.e. (*Nīlādri-Mahodayam*) describes all the sixty festivals of the deity. The 6th chapter of this Purāṇa describes twelve important festivals of every month. The Car-festival is one of the most important functions, which is the symbol of equality between all beings. It makes no discrimination between the Brahmin and Cāndāla, the king and the subjects. The Chera Pahanrā duty of the king of Puri symbolizes that the king also acts as

sweeper on this occasion and this elevates the minds of the common masses. — D.D.K.

443. Ray, Bidyut Lata : - *The Elements of Jagannātha-Cult as Depicted in the Siddhānta-Darpana.*

JNAN, 1985, pp. 148-159.

The author of this article has analyzed the Jagannātha's cult in detail. He has also discussed the antiquity of Jagannātha cult. The study is based on *Siddhānta-Darpana*. After giving the date and life of the author of *Siddhānta-Darpana* it deals with numerous aspects of Lord Jagannātha and his cult in a very analytical manner: 1. The concept of *Saptadhā Mūrti*; 2. Location of *Puruṣottama-kṣetra*; 3. *Kṛṣṇa*- component of Jagannātha cult; 4. *Samudra* aspect; 5. *Brahmāṇḍa* aspect etc. are discussed here.

The author of the text accepts the *Kṛṣṇa*-version of the deity, and accepts Jagannātha as the *Kalki avatāra*. His total aspect is revealed from the various forms given in *Siddhānta-Darpana* and also from the different deities mentioned there.— M.R.G.

444. Ray, Roma : - *Gettier-like Problem in Indian Philosophy.*

IPQP, XII, No. 4, 1985, pp. 381-402.

The importance of (Gettier and) Gettier-like problem is best understood in the context of scepticism which is a major concern of philosophers always. In the first part, a few kinds of scepticism and their sources are distinguished and it is evidenced that the classical philosophers, e.g. the Prābhākaras were aware of this like the contemporary epistemologists. But Indian philosophers' approach to meet the challenge of scepticism was significantly different than that of the epistemologists. These two approaches are distinguished and relative value of each is assessed. In the second part, at least one Gettier-like problem found in Indian philosophy is cited and explained. The characteristic way adopted by Indian philosophers to meet the challenge of scepticism has been illustrated and discussed in the third part.— S.M.M.

445. Sauch, G. Gispert :- *Notes for a History of the Bhagavadgītā*

Ind., XXII, No 1., 1985, pp. 17-28.

A recent scholarly publication *Bhagavadgītānuvāda*- A study in Transcultural Translation by W.M. Callewaert and Shilan and Hemraj, claims that the cultural journeys of the *Gītā* are almost as old as its composition. Different *bhāṣyas*, *tīkās* and commentaries by Indian luminaries like Śaṅkarācārya and Rāmānuja were written in Sanskrit. The *Bhāvārtha-Dīpikā* of Jñānadeva, a Marathi commentary of the 13th century is the first Indian translation of the *Gītā*. According to Callewaert and Hemraj, there are altogether 1412 translations of *Gītā* in 75 different Indian languages, but only seven pre-date Wilkin's first English translation of 1785. The old Javanese translation was done by Belvalker in 1000 A.D. The second translation comes from those great collectors and translators of ancient literature, the Arabs, with a text dated by Callewaert and Hemraj A.D. 1030. The Persian translation, with a text of *Gītā* is dated A.D. 1600. From these dates it appears that the bicentenarian translation by Wilkins comes only fourth in the international race of translation. It was, incidentally, very soon followed by the French (1787) and the Russian (1788) translations. The nearly 2000 different translations done all over the world include one in the western classical language, Latin, by August-Wilhelms Schlegal, published in 1832, and two in Esperanto (1921 and 1942).

Efforts of some western scholars like William Jones, Francis Xavier, Francisco de Souza etc. to acquire Indian thought have been discussed in this paper. — D.D.K.

446. Sen, Indra :- *What is Mokṣa? Mokṣa as a Dogma and Mokṣa as a Pervasive Urge of Life.*

JICPR, IV, No. 1, 1986, pp. 15-22.

*Mokṣa* means eternal emancipation. All urges for freedom in various forms and fields of life culminate in *Mokṣa*, which is spiritual freedom, i.e. freedom in entirety, from all possible limitations and compulsions, external and internal. Evidently such freedom is an ideal, the highest conception which gives direction and some content to all lesser freedoms. Therefore, *Mokṣa* is involved in all efforts for freedom.

*Mokṣa*, through various approaches and processes of achieving it, shows the true quality of freedom, freedom fully lived and enjoyed, and also the varied forms of enslavements that man is subject to. A true appreciation of *Mokṣa* is, thus, necessary for a proper human life and its culture. Views of Indian as well as European scholars on this topic have been discussed. — D.D.K.

447. Shah, Umakant P. :- *Two Painted Wooden Book-Covers of Jain-palm-leaf Manuscript.*

JASB, LVI-LIX, 1981-84, pp. 300-303.

See Under Sec. II.

448. Shaha, S.M. :- *Anekānta and the Problem of Meaning.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 139-145.

The doctrine of *Anekānta* is the heart of Jaina ontology, epistemology and logic. It claims the indeterminateness of reality, its knowledge and its verbal expression. This doctrine of *Anekānta* serves as a beacon in studying epistemological problem of the meaning of 'meaning'.

In India various schools of philosophy including those of the Sanskrit Grammarians and rhetoricians have devoted much thought to the linguistic problem of meaning. It is supposed that a word or a sentence may convey the primary, metaphorical or suggested meaning. In addition to these three types, some Mīmāṃsakas, Naiyāyikas etc. postulate *tātparya* or the sentence meaning as the fourth type. All these have been discussed according to different schools of Indian philosophy. — D.D.K.

449. Shanbhag, D.N. :- *The Prapañcaḥṛdayam-A Brief Introductory Note.*

JKU, XXIX, 1985, pp. 90-100.

*Prapañcaḥṛdayam* is an epitome of Sanskrit religious and philosophical literature. This book is useful for a general knowledge of various branches of knowledge found in Sanskrit.

The author gives in nutshell all the information about the word and its ingredients. The date of the author of this treatise tentatively falls sometimes between the 7th century and 10th century A.D. The outstanding contribution of this work is a wide survey of Sanskrit literature found on almost every point of religion and philosophy. This work is very helpful in solving of some such problems that often create disturbance in the minds of students of Indian Philosophy, through its simple way of dealing with such problematic subjects. It also provides a lot of information regarding allied topics. —A.C.D.

450. Shastri, Indra Chandra : - *Jain Theory of Knowledge*.

JICPR, IV, No. 1, 1986, pp. 73-86.

The problem of knowledge is divided into three branches : Psychology, Epistemology and Logic. But the present treatment is confined to the contribution of Jainism towards the first two branches only. Jaina Psychology can be analyzed under three heads : 1. Organs of knowledge. 2. Their function for producing cognition and 3. The stages of knowledge from sensation to judgement. The organs are divided into four parts : the soul, the mind, the senses and the object. The systems of Sāṅkhya, Vedānta, Buddhism and Western scholars regarding knowledge have been discussed. Akalaṅka (A.D. 800) had defined and analyzed knowledge. The shape given by him was accepted as final. No important change has been introduced later. Knowledge is self-luminary. The consciousness is like a lamp in one's hand. It is always burning with its glaring light. One is required to direct it towards the object for apprehension. This direction is known as *upayoga* and an easy approach towards knowledge. —D.D.K.

451. Singh, Ram Lal : - *Some Reflections on Sāṅkhya View of Puruṣa and Prakṛti Relation*.

IT, LXXXII, Nos. 10-11, 1985, pp. 101-105.

The evolution of *Prakṛti* is subsequent on its relation with *Puruṣa*, which is bondage and causes pain, to undo bondage is the highest aim of life. This relation can be explained through a logical principle, viz. the hypothesis of non-discrimination which is inability to distinguish between- X(*Puruṣa*) and Not-X (*Prakṛti*). The realization of bondage being a fact in time, can be explained only through an apriory

principle which in the context is nescience or *aviveka* or *avidyā*. The Sāṅkhya points to the transcendent *Puruṣa*, who through non-discrimination is caught in the fetters of bondage. —S.M.M.

452. Sinha, K.P. :—*Matter as a Form of Consciousness*.

VUOJ, XXVIII, Pts. 1-2, 1985, pp. 109-122.

Matter is generally regarded as diametrically opposed to consciousness. In some schools of Indian philosophy, matter is regarded as an evolute of energy and in some others, as an evolute of consciousness. The author has furnished Indian theories of matter.

The Jainas consider matter as an unconscious but ever active reality. But some Jaina thinkers hold that every particle of the so-called matter is conscious. The Sāṅkhya-yoga system derives all the reals, except *Puruṣa* or the self, from *Prakṛiti*. Vaibhāśikas and the Sautrāntikas have erected a materialistic system of their own. Among the Vaiśnava Vedāntins, the Nimbārkists hold that matter is an evolute of *Prakṛiti*, which on its part, is an attribute or potency of *Brahman* and is, non-different from *Brahman*. The Advaita Vedāntins think that though the world we perceive is false, in essence different other branches of Indian Philosophy have been discussed to attain realization where the self functions by itself. —D.D.K.

453. Sriramamurti, P. :—*Philosophy and Aesthetics*.

JNAN, 1985, pp. 38-44.

In our country the word for art is *Kalā* which like the word *Kāya* meant seeing and showing, visualization of Beauty and its expression in different forms. *Kalās* are sixty four or more inclusive of both the fine arts and useful arts. According to Vātsyāyana they formed necessary equipment of a *Nāgarika*. The Vedic seers were poets and their art was compared to carpentry by them. Bharata was the first of our art critics and he conceived *Nātya* as a full art where poetry, music, dance and architecture found their place. It was also said to have universal appeal utilizing all the *Vidyās*, *Silpas* and *Kalās*. *Nātya* and *Kāya* with their wide scope formed the main centre for art theories. Bharata defined *Nātya* as *Avasthānukṛiti* by an imitation, representation of human activity

comprising *abhinaya* of the four types. It produces the aesthetic effect called *rasa* through the depiction of characters and their emotive moods, this process is enunciated in the famous formula — *Vibhāvānubhāvavyabhicāri-samyogād-rasa-nispattiḥ*. The alaikāra in a poetry is an object of beauty. The ideas in a poetry have been cardinal principles of art theories in Indian literature. Mīmāṃsā, Nyāya, Sāṅkhya, Vedānta and Āgamas etc. have explained art experience in their own ways.

Views of modern scholars of the West have also been explained in this article. — D.D.K.

454. Swami, Sridharananda :- *The Second Chapter of The Gītā*.

PB, XCI, 1986, pp. 256-265.

This chapter elaborates the term *Sthitaprajña* and describes *sthitaprajña*'s way of living. Author reveals that *Sādhanā* leads to *kṛtārthatā*, a state of perfection. *Sthitaprajña* means a person saturated with wisdom of *Ātman*. According to Vivekananda it means fully dehypnotized man. It stands for the realization of joy of communion with self. It means freedom from *rāga*, *bhaya* and *krodha*. None attachment means extension of attachment to universe. It indicates man's achievements of perfect manhood. It imparts a man full knowledge with mental mechanism. — I.S.

455. Thite, G.U. :- *Religion, Philosophy and Medicine in the Later Vedic Literature*.

HSAJ, II, Nos. 1-2, 1987, pp. 8-21.

The magico-religious aspects of medicine as revealed in *Atharvaveda*, *Brāhmaṇas*, *Kalpasūtra* etc. is mentioned. The causes of diseases and their remedy have been discussed. Author has told us that evil beings the *rāksasas* are one of the major kinds of causes of diseases. They are believed to be creating trouble to pregnant woman. Another cause of diseases is the sin committed by a man. Black magic performed by one's enemy is also considered to be a cause of diseases. While discussing the ways of curing all these diseases the author has suggested various kinds of magico-religious formulas, prayers, skills etc. which are supposed to possess many medicinal significance, confession is another

way of curing. The curing and prophylactic substances also are believed to be medicinally useful. In the magico-religious medicine of ancient India place and time have their own significance. Fire therapy, wind therapy, water therapy play their significant role in curing a person suffering from lingering disease. — M.R.G.

456. Verma, T.P. :—*Rājghāṭ Sealings and Their Bearings on the Religious History of Varanasi.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 60-67.

See Under Sec. IV.

457. Vijay Rani & Goyal, V.K. :—*A Study of the Wave Theory of Sound and Light (On the Basis of Ancient Indian Thought and Modern Physics).*

JOIB, XXXV, Nos. 1-2, 1985, pp. 83-88.

How the sound and light propagate from one place to another had certainly been a point of discussion among our ancient Indian Philosophers, Bhāsyakāra Śabara-Svāmin and almost all the Mīmāṃsakas like Kumārila Bhaṭṭa, Pārthasārathī, Nārāyaṇa Bhaṭṭa etc. knew the propagation of sound. The Naiyāyikas and Vaiśeṣikas have also explained their views about it. In the *Nyāya-sūtras* of Gautama (c. 200 A.D.) there are two sūtras, which indicate that the world is *kṛtaka* (produced) and it propagates through series (*santāna*). These sūtras have been explained by the Bhāsyakāra Vātsyāyana (c. 200 A.D.) as well as by the Vārttikakāra Uddyotakara (about c. 600 A.D.) and the *Kadambagolaka-Nyāya* has been established. Praśastapāda (c. 900 A.D.) a Vaiśeṣika expert has explained the origination and propagation of the world in the same way. Śrīdhara (c. 991 A.D.), Jayanta Bhaṭṭa (c. 900 A.D) have followed the same views as described in the mode of *Kadambagolaka* theory.

The Buddhist logician Dharmottara (c. 800 A.D.) has for the first time mentioned about light in his *Nyāya-bindu-tīkā*. According to him light travels from one place to the other, like a wave of water. Diññāga, the Buddhist logician has mentioned about the propagation of light in his works.

Pythagoras (600 B.C.), a Greek Mathematician and philosopher talked about the quality of sound produced by the vibrating strings.

In the modern times, Huygen was the first to give the idea of wave theory which is similar to that of Dharmottara in 800 A.D. — D.D.K.

458. Vyas, R.T. : - *Theory of Ethics : Indian Perspective*.

VII, XXIII, Pts. 1-2, 1985, pp. 163-175.

States that the final stage of ethical evolution, lies in *Suddhi* or *Chittasuddhi*, i.e. from the view point of social scientist it is the attainment of spiritual freedom in which the ethical virtues so far practised strenuously become natural and find their absolute significance in so far as they are seen to be reinforced by the cosmic order followed even by gods and celestial beings. The Indian theory of ethics is shown as closely related to metaphysics by putting forth illustrations from Vedic and Epic references with a special gleanings of *Śrīmadbhagavadgītā*. The problem of conduct is related to the problem of existence. For them moral life was a preparatory stage in the higher life of the soul. At the attainment of emancipation moral life loses its charm and can be kicked off. Shows that it is not true, as emancipation is not the final destination. Even after this stage, one is expected to be engaged the well being of the world.

Concludes after a pretty long discussion that highest level in ethical evolution is the ideal of disinterested action. This is also the central theme of *Gītā*. The evolution of ethics can be traced at three levels – First, in the Vedic age wherein aspirations are from the divine law, second, the world negating transcendental aspirations and the third, with a synthetic world view – wherein one is expected to live sagely and kingly without. — N.K.S.

### XIII - POSITIVE SCIENCE

459. Bahulkar, S.S. :- *The Nakṣatrakalpa and the Śāntikalpa.*

JOIB, XXXIV, Nos. 3-4, 1985, pp.135-139.

In this article the author has made an attempt to resolve the problem of the relative chronology of the *Nakṣatrakalpa* and the *Śāntikalpa*. The *kalpas* are counted among the five *kalpas* 'ritual texts' of the *Atharvaveda*. The five *kalpas* are : the *Saṁhitāvidhi*, the *Vaitāna śrautasūtra*, the *Nakṣatrakalpa*, the *Arigirasakalpa* and *Śāntikalpa*. Both the texts deal with ritual practices related to the constellations. They consist of prose and metrical passages.

*Nakṣatrakalpa* is counted as the first *pariśiṣṭa* of *Atharvaveda* and there it is characterised by the designation *Kṛttikārohiṇī*. Twenty seven constellations and their presiding deities and the mantras in praise of deities have been related in it. *Śāntikalpa* consists of two *Adhyāyas*. It describes the worship and propitiation of *Vināyakas* and of the planets, it contains verses for invitation to and in praise of the constellations, ceremony for averting the evil effects of planets and the rituals of *Mahāśāntis*. The chronological sequences of both the *kalpas* have been discussed.—D.D.K.

460. Bhatnagar, Rajendra Prakash :- *Indian System of Medicine and its Literature.*

Sod. Pat., XXXIV, Pts. 3-4, 1983, pp. 5-33.

Culture and civilization of ancient Āryas was transcendental, advanced and resplendent. Its medical system was called Āyurveda which is as old as the *Vedas* and the *Rgveda* has been declared as the oldest book in the world having no other parallel work. *Atharvaveda* is the second in the world and seeds of medicine are available in the *Atharvaveda*. Thousands of shrubs-medicine and the like have been found in this *Veda*. It has also discussed the para-psychological factors in human life. A resume of Āyurveda and its history has been illustrated in this paper.—D.D.K.

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 461. Chakravarty, Biswanath :- *A Study in the Chemical Composition of Copper-based Yaudheya Coins.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 148-152.

See Under Sec. IV.

462. Cholkar, V.B. :- *The Physics of 'Gāyatrī Mantra'.*

JOIB, XXXV, Nos. 1-2, 1985, pp. 1-7.

In the present note on the physics of the *Gāyatri-Mantra*, he states that the existence of cosmic energy and its transformation does find a definite indication in it. The meanings of the words in the Mantra and their interpretation have been discussed as 'savitr' to stimulate, discharge, remit, impel etc. Macdonell identifies the deity Savitṛ with every visible and invisible source of energy in the heaven. From the etymological meanings of *Savitr* and Deva, when taken together, make *Savitr* as if a epithet of Deva and give him the status of a stimulating God. He represents a deity that stimulates, emits or discharges covetable radiation. *Savitr* is personified as *Śūrya* at many places in *Rgveda*. The radiations from the Sun make themselves felt partly as brilliant light.

Experiments in physics analyse the white light of the Sun into several radiations, which are nothing else but the transformations of the solar energy, in part. This is only the visible part of solar energy. Many other gods in *Rgveda* like *Āditya*, *Uṣas*, *Vivasvat* etc. make their appearance as only different forms of *Savitr*. *Savitr*, in short, is both, a store-house of energy and a power-house of its conversion into diverse types of radiations, both, visible and invisible. After discussing the meanings of the words in *Gāyatrī mantra* the author has proved that it establishes the existence of an invisible or visible source of energy which is transformed and radiated. This agrees with the basic laws of physics, viz., the existence of energy in some form or another with a law of its transformation and transmission. —D.D.K.

463. Das, Ramnarayan :- *Dravyorjāprasarige Dhvanyūrjāyā Vivecanam*  
*(An Assessment of Sound Energy Vs. Matter Energy). (Sanskrit).*

VS, XXII, No. 2, 1985, pp. 1-5.

According to modern scientists the universe is made of matter and energy which are interchangeable. In the ancient Indian texts, e.g. the *Rgveda* and the texts on philosophy of grammar, it is clearly noticed that the electrical energy contained in the sound energy in the form of letters (*a etc.*) transforms into sound. This fact pointed out by scientists is not exclusively new. The source of the same discoveries can be traced back to the Vedas and ancient scriptures. — S.M.M.

464. Gangadharan, N. : - *Certain Meterological Concepts of the Purāṇas*.

JNAN, 1985, pp. 96-101.

See Under Sec. III.

465. Jha, Parmeshwar : - *Astronomical Principles in Nārada-Purāṇa*.

VIJ, XXIII, Pts. 1-2, 1985, pp. 156-162.

See Under Sec. III.

466. Muni, M.K. & Jhaveri, J.S.: - *Bhagavatī Sūtra kā Vaijñānika Dr̥ṣṭise Adhyayana(Bhagavatī Sūtra:A Scientific Study). (Hindi)*.

JVB, XII, No. 1, 1986, pp. 1-12.

It is a general survey of the scientific sources of *Bhagavatī-sūtra*. The subject matter of *Bhagavatī-sūtra* can be divided in various parts- Physics, Chemistry, Biology, Botany, Zoology, Geography, Cosmology, Cosmography, Astronomy and Medical Science. The author has selected some important features of Physics, Biology, Zoology, Atomic Theory etc. and has discussed them in detail. — S.M.M.

467. Padmaja, V.T. : - *Yantra Worship in the Śākta Centres of Gujarat*.

JOIB, XXXIV, Nos. 3-4, 1985, pp. 173-179.

A *yantra* in its most general form indicates simply an instrument or that by which anything is controlled. In worship it is a symbol by

which mind is fixed on a deity. In this sense *yantra* replaces an idol. It is a linear diagram drawn or painted on a paper or engraved on metal or stone. A *yantra* is defined in the Tantric literature as a figure consisting of angles. When petal-like parts are included, they are known as *cakra*. For worship the letters of the *yantra* are inscribed in the triangles. They are known as *bijākṣaras* of the *devatā*. An attempt is made here to elucidate the use of *yantras* in the Śākta-pīthas of Gujarat. The varieties of *yantras* used in Gujarat are *Śrīyantra*, *Visoyantra*, *Bālā-tripurayantra* and *Kaliyantra*. Complete diagrams, component parts, the *bija* etc. of each *yantra* has been discussed. In all the Śākta-centres of Gujarat, *yantra*-worship is common and thus the mode of worship is essentially *tāntric*. The *Yantrapūjā*, therefore, is the basic characteristic in the Śākta-centres of Gujarat, as in other Śākta-centres. — D.D.K.

468. Pingree, David :- *The Śīghrasiddhi of Lakṣmīdhara*.

JOIB, XXXVII, Nos. 1-2, 1987, pp. 65-82.

Lakṣmīdhara, the son of Vaijadeva, lived in the latter half of the 13th century A.D., the epoch of his sole surviving work is 1200 or 1278 A.D., the tables that accompany this work, the *Śīghrasiddhi*, are the earliest yet recovered that facilitate the computation of *tithis*, *nakṣatras* and *yogas*, though *Lakṣmīdhara* refers to tables computed by his predecessors that were either too inaccurate or too difficult to use. Presumably he invented the form found here, which is based on the cycles and the annual increments of the three functions in the terms of anomalistic months and on tables embodying the corrections due to the solar and lunar equations. *Lakṣmīdhara* probably lived in the territory of Yādavas of Devagiri. Only four manuscripts of the *Śīghrasiddhi* survive, two are in the British Museum, London, one is in the Gujarat Vidyasabha Ahmedabad and the 4th is in the Anup Library, Bikaner. — D.D.K.

469. Sarma, K. V. :- *Scientific Texts in Sanskrit in Aid of Modern Science*.

JNAN, 1985, pp. 92-95.

Sanskrit has an unbroken literary tradition commencing from at least the third millennium B.C. when Vedic hymns were composed. Casual mention and some times specific details occur herein of the scientific acumen of early Indian down the ages. There are a number of

systematic texts on several scientific disciplines, including Mathematics, Astronomy, Medicine, Alchemy, Agriculture and Architecture. A study in detail of the literature cited above would, naturally, give a fair idea of the development of science in early and medieval India. But what is of particular interest is that it gives also a clue to its potential for the furtherance of modern science and the necessity for study of Sanskrit by the modern scientist towards exploiting that potential. — D.D.K.

470. Srinivasan, Saradha : - *A Study of Navagraha Panels from Western India.*

HSAJ, I, No. 1, 1986, pp. 209-216.

In Hindu mythology, astronomy and astrology *Sūrya*, *Soma* etc., are collectively called as *Navagraha*, since each is regarded as a *graha*. It is a deep-rooted belief all over the world from ancient times that these stars influence the behaviour of the individuals and also react on their life and destiny. Even the natural calamities like draught, famine and floods etc., are attributed to their movements.

In India, what the Vedic Aryans described and extolled in their hymns, were later on eulogised by writers with various myths for their behaviour, while the iconographers gave them the various forms. Each astral deity has particular colour, headdress etc. assigned to it. The sun was the earliest to be deified and was variously known as *Shamas* in Assyria, *Helious* in Greece, *Ra* in Egypt and *Sūrya* in India. *Navagrahas* are seen in different parts of India. The Purāṇas, the Jaina and Buddhist works describe their Pūjā Vidhi and form their sculptures. —D.D.K.

471. Thite, G.U. : - *Religion, Philosophy and Medicine in the Later Vedic Literature.*

HSAJ, II, Nos. 1-2, 1987, pp. 8-21.

See Under Sec. XII-B.

472. Udaya Vir Shastri : - *Rgvede Kūṭarthakathanaṁ Bhūṭarthakathanañ-ca (Meaning of the Words Found in Rgveda). (Sanskrit).*

HSAJ, No. 1, 1986, pp. 255-262.

See Under Sec. XV.

473. Vijaya Rani & Goyal, V.K. :- *A Study of the Wave Theory of Sound and Light (On the Basis of Ancient Indian Thought and Modern Physics)*.

JOIB, XXXV, Nos. 1-2, 1985, pp. 83-88.

See Under Sec. XII-B.

## XIV- SOCIAL AND ECONOMIC INSTITUTIONS

474. Das, Biswarup :- *Transformation of Tribal Chiefs into Brahmanical Kings in Early Medieval Orissa.*

IJAPSA, XII, No. 1, 1984, pp. 31-36.

The official records of certain families in the early medieval Orissa depict tribal chiefs as members of the Brahmanical organisation. An analysis of the epigraphic data of these families has suggested their aboriginal beginning, outside the periphery of the Brahmanical social organisation. This article has retraced the stages, which bridged the gap between the Brahmanical state society and the tribal folk society. The gradual transformation of the tribal character of Bhanjas, Śulkis, Tungas and Nandas etc. into Brahmanical character has been discussed on the basis of available epigraphic data. He has recognised several feudatory rulers of early medieval Orissa to be having tribal origin. — R.S.

475. Dhavan, B.D. :- *Ethics in Aitareya and Taittirīya Āranyakas.*

VII, XXIII, Pts. 1-2, 1985, pp. 79-86.

Seq Under Sec. XV.

476. Dvivedi, Lavakush Parsad:- *Kautilya Arthaśāstra men Dāsa, Karma-kāra, Viṣṭi aura Śūdra (Categories of Labours in the Arthaśāstra). (Hindi).*

JGJKSV, XLI, Pts. 1-4, 1985, pp. 7-16.

The author in this paper studies the social and economic position of the different categories of labour mentioned in the *Arthaśāstra* of Kautilya. — Author.

477. Glucklich, Ariel :- *Karma and Pollution in the Dharmashastra.*

JOIB, XXXV, Nos. 1-2, 1985, pp. 49-70.

Pollution-purification and sin-expiation are two subjects which Dharmasāstras and Dharmasūtras treat systematically and at length. The respective sections or chapters in which they are discussed are normally kept separate. The older Dharmasūtras which are closely related to the Grhyaśūtras and Śrautasūtras of their respective Brahmanical families retain much of the ritualistic and technical discussions that originated in the Vedas and Brāhmaṇas. Subsequent Dharmasāstras developed and added new *Karmic* theories but never completely abandoned, atleast nominally, the ritualistic ideology of their predecessors.

There is a dire need for a precise mapping out of the two conceptual domains- Pollution and Karma in the Dharma literature, based on the Śāstras' organization of material and on their working definition of the two concepts. Since this organization is often guided by historically varied sources, the paper has followed the occasional leap into the temporal dimension of the organization.

He has scrutinized the religious texts and made a categorical assertion of this complicated and jumbled up concept. Manu's classification of sins, as *mahāpātakas*, *upapātakas*, *jātibhrātiśa*, *saiķarikaraṇa*, *apārta* and *malāvaha*. Similarly sin in Dharmasūtras- Āpastamba, Vāsiṣṭha and Baudhāyana has been illustrated in graphs.— D.D.K.

478. Gopal, Lallanji :- *Social Stigma for a Physician in Ancient India*.

PPB, XIII, Nos. 1-2, 1985-87, pp. 125-136.

See Under Sec. VI.

479. Joshi, M.N. :- *Social Character of Indian Administrator According to Somesvara III*.

JKU, XXIX, 1985, pp. 124-128.

See Under Sec. VIII.

480. Kolhatkar, Madhavi :- *The Relation between the Agnieayana and the Sautrāmani*.

ABORI, LXVII, Pts. 1-4, 1986, pp. 109-115.

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The *Sautrāmaṇi* rite has two distinct forms, 1. *Caraka Sautrāmaṇi* and 2. *Kaukili-Sautrāmaṇi*. The *Kaukili-Sautrāmaṇi* is an independent rite. The *Caraka-Sautrāmaṇi* is performed as a part of the Royal consecration (*Rājastūya*). A number of modern scholars have stated that it is performed after the rite of the piling of the fire altar (*cayana*) also. According to, Vedic texts the relation between the *Agni-Cayana* and the *Sautrāmaṇi* is of a varied nature. According to *Taittirīya Samhitā*, the *Āpastamba Śrauta Sūtra* and *Baudhāyana Śrauta Sūtra*, it is prescribed that the *Caraka Sautrāmaṇi* is to be performed after *Cayana*. *Kātyāyana Śrauta Sūtra* and *Vaitāna Śrauta Sūtra*, prescribe, on the other hand, the *Kaukili Sautrāmaṇi* instead of the *Caraka Sautrāmaṇi* to be performed after the *Cayana*. This difference between Vedic and Śrautasūtra has been discussed and the result has been given at the end of this paper. — D.D.K.

481. Krishan, Y. : - *The Doctrine of Karma and Śrāddhas*.

ABORI, LXVI, Pts. 1-4, 1985, pp. 97-115.

See Under Sec. XII-B.

482. Kundu, Bibhuti Bhushan: - *Was India in Primitive Communism in the Early Vedic Period?*

ABORI, LXVI, Pts. 1-4, 1985, pp. 63-83.

See Under Sec. XV.

483. Lal, S.K. : - *Female Divinities vis-à-vis Śrauta Rites*.

HSAJ, II, Pts. 1-2, 1987, pp. 68-75.

It is a glance over the survey of the female deities in Vedic sacrifices. Many female divinities such as Aditi, Ākūti, Medhā, Sarasvatī, Śraddhā, Idā, Anumati, Sinivālī, Dhiṣṇā, Gnāḥ, Gāyatrī, Varūtrī, Nadidevtāḥ, Nirṛti, Kṛtyā, Rātri, Kuhū and Rākā are mentioned with the parts played by them. Indigenous popular mother goddesses have received an added support by Vedic thinkers than the male divinities. — M.R.G.

484. Mahajan, M. :- *Society by Place Names from Inscriptions Found in Mahārāstra.*

JI, XI, Nos. 1-2, 1983, pp. 259-286.

See Under Sec. IV.

485. Mishra, Vidhata :- *Cultural Life in the Vedic India.*

JNAN, 1985, pp. 102-106.

See Under Sec. XV.

486. Reddy, K. Narotham :- *Social Movements in Telangana Region : A Case Study of Jagtial Taluq, (1900 to 1948 A.D.).*

IJAPSA, XII, No. 1, 1984, pp. 61-68.

This article attempts to give a brief account of the social reform movements in Jagtial Taluā of Karimnagar District of Telangana, based on contemporary newspapers, government records, diaries of individuals, census reports and empirical survey. These movements were carried out mainly by Andhra Janasangam, Andhra Maha-Sabha, Arya-Samaj, Duccan Humanitarian League and several individuals. These movements aimed to root out child marriage system, widow system, illiteracy, untouchability, uncleanliness and infanticide. Schools were established for the education of girl child. — R.S.

487. Reddy, Sivasankara P. :- *Influence of Social Reformers on Women's Education in Andhra During the Second Half of the 19th Century.*

IJAPSA, XII, No. 1, 1984, pp. 21-30.

The second half of the 19th century was mainly featured by social reform movement which aimed at the redemption of women removing all the disabilities. This article has highlighted the role played by Venkataratnam Naidu and Kandukuri Veerasalingam Pantulu in Andhra, which was for the emancipation of women particularly through education. They got arranged monetary incentives for attending the schools regularly through the education commission. They also promoted

co-education in degree colleges so that more and more girls may be educated. The article has given a table showing number of girl-schools and percentage of literacy among women in the all districts of Andhra during 1850 and 1900 A.D. Also has furnished a bibliography. — R.S.

488. Sobhanan, B. :—*Last Days of the System of Polygars in Rayalseema.*

IJAPSA, XII, No. 1, 1984, pp. 11-20.

See Under Sec. XI.

489. Upadhye, P.M. :—*Manusmṛti- Its Relevance in Modern India.*

JOTIB, XXXV, Nos. 1-2, 1985, pp. 43-48.

In spite of the glorification of *Manusmṛti*, the work has been severely condemned for disintegration of Hindu society and for many social evils like steel-frame-work of caste-system, untouchability, marriage rules and inferior status of women. Narahar Kurundkar had analysed the whole of *Manusmṛti*. According to him, it was mainly a work of Brahmin class to satisfy their needs at the cost of disintegration of the society caused by the rigid caste system and different punishments based on caste system. The result was segregation of society and total injustice to the downtrodden class of society. There is another book '*Śūdras in Manu*' by Chitra Tiwari published in 1963. The author says that *Manusmṛti* being one of the most ancient codes of the Hindu society has rightly commanded enormous respect and its authority has seldom been questioned. It is a Brahmin document breathing contempt for lower castes. The birth of Śūdra- is explained as being incidental to sin and such views cannot be entertained today. The author has furnished a good deal of material for and against Manu. The paper concludes as—

'Whenever we praise or condemn Manu on the basis of modern society, it is an injustice to Manu. There is a need now to have a new Manu and his new code to bring about same social order and do away with many social evils. The lesson of historical work is to look backwards in order to live forward. Here lies the importance of the work viz. *Manusmṛti*, it is neither to be condemned nor it is to be too much glorified.' — D.D.K.

490. Verma, Satyakam :- *Vedic Culture : Ancient Heritage.*

AH, II, No. 14, 1985, pp. 6-11 & 13.

See Under Sec. XV.

491. Wadekar, M.L.: - *Utsavaniṣṭayamañjari* — A Rare and Unpublished Work of Gaṅgādhara- A Scholar from Gujarat.

JOIB, XXXVII, Nos. 1-2, 1987, pp. 89-126.

The *Utsavaniṣṭayamañjari* is a rare and unpublished work on Dharmaśāstra, written by a scholar, Gaṅgādhara, who was residing in Gujarat during the 17th century A.D. The rare MS of this work is available in the Oriental Institute of Baroda. It is a complete MS written in Devanāgarī script, containing 21 folios. The copying of the MS was completed by the scribe on Wednesday of second day of bright half of Āśvina month in Samvat 1866 (i.e. 1810 A.D.). His name was Lakṣmīdhara- son of Īvara residing in Gondala. Gaṅgādhara's father was Nr̥simha, a *brāhmaṇa* of Bhāradvāja gotra and lived at Ahmedabad. The work has 311 ślokas in different metres. It contains exposition of several festivals related to the *Vaiṣṇava* Cult. The work is considered to be a most popular work on festivals, customs and practices in Maharashtra and Gujarat. —D.D.K.

## XV—VEDIC STUDIES

492. Bahulkar, S.S. :- *The Nakṣatrakalpa and the Śāntikalpa.*

JOIB, XXXIV, Nos. 3-4, 1985, pp. 135-139.

See Under Sec. XIII.

493. Bailey, Greg :- *On the Purāṇic Nature of the Viṣṇu Smṛti.*

JOIB, XXXVII, Nos. 1-2, 1987, pp. 21-34.

J.D.M. Derret has made the statement about the *Viṣṇu Smṛti*—“The *Viṣṇu-Smṛti*, which is a puzzle, stands between the thought word of Manu and that of the Vaiṣṇava Purāṇas. This Smṛti is encapsulated in a heavy sheath of myth, the worship of Viṣṇu occupying a substantial place. This Smṛti is a bridge between the philosophical Hinduism of Manu and the epics on the one hand and the sectarian Purāṇas on the other.”

Renou agrees with the above views and tries to compare the Purāṇas and Dharmasāstras and discussion of their differences. Out of the one hundred chapters in *Viṣṇu-smṛti*, there are 15, which are Purāṇic in content and 9 contain devotional material about Viṣṇu, 85 chapters are clearly Dharmasāstric. The author has noted it a Purāṇic work since the *Viṣṇu-Smṛti* starts with the adoration of boar *avatāra* of Viṣṇu raising up the earth from the primeval waters. The earth seeks advice from Kaśyapa etc. which are surely of the Purāṇic style. Hence the author considers it a Smṛti or Dharmasāstra of the Purāṇic nature.—D.D.K.

494. Bhargava, P.L.:—*The Self-introducing Rsis of the Rgveda and the Chronology of its Hymns.*

ABORI, LXVI, Pts. 1-4, 1985, pp. 13-30.

The names of the authors of the hymns of *Rgveda* are mentioned in the works called the *Anukramanīs*, the most important of which are the *Ārsānukramanī* of Śaunaka and the *Sarvānukramanī* of Kātyāyana. The great German Indologist M.Winternitz has rejected these works as there

are instances of ambiguous and self contradictory statements of the authors of the vedic hymns themselves. A careful study of the hymns makes it absolutely clear that the hymns often mention the names of those very *ṛsis* to whom they are ascribed in the lists of authors. The way in which these names are mentioned leaves no room for doubt and makes it certain that they are those of the authors themselves and not of their ancestors. This statement of authorship is often made in third person. Many a time it is made in the second person by the *ṛsi* addressing himself. Sometimes it is made even in the first person. The names themselves are of two kinds. In many cases the *ṛsis* mention their personal names, but family names are also frequently mentioned.

The *Rgveda* is divided into ten *mandals* or books. The hymns of the first book are, with the exception of hymns No. 99 and 100, divided into 15 groups. The hymns of each group are ascribed to one *ṛsi* including his sons and grandsons, of the 11 hymns of the first group, the first 10 are ascribed to Madhucchandas son of Viśvāmitra, and the last to his son Jetṛ. Similarly authors of all the *mandalas* have been discussed.

The vexed question of the chronology of the R̄gvedic hymns has been discussed in Part-II of this article. In the year 1907 M. Winternitz gave very convincing arguments to show that the R̄gvedic age began round 2500 B.C. This age may be divided into 3 periods viz. 2500 to 2000 B.C., 2000-1500 and 1500-1000 B.C. The famous names of the early kings are Yayāti, Nahusa, the Ikṣvāku king Māndhāṭr, Purukutsa etc. Hymn X. 98, mentions the name of Śāntanu, the great grandfather of the chief contestants of the Mahābhārata war. — D.D.K.

495. Bhattacharya, Ram Shankar :- *A Wrong Explanation of Katha-Upanisad 1.3.13.*

IT, LXXXII, Nos. 10-11, 1985, pp. 127-130.

The translation of sentence *yacched-vāñ-manasi prājñāḥ* etc. by Max Müller is questioned and Śaṅkara's explanation in the same which is rejected by the former, is justified. Max Müller's mistake lies in accepting *Vāñmanasi* as a compound word (in accusative case dual number). Otherwise also the correct classical form would be *Vāñmanase*.

instead. Śaṅkara, as also the discussion on demands, is fully justified in taking the word *manasī* in the locative sense (seventh case ending).—S.M.M.

496. Bronkhorst, Johannes:-*Pāṇini and the Kramapāṭha of the Rgveda*.

ABORI, LXVI, Pts. 1-4, 1985, pp. 185-191.

See Under Sec. IX.

497. Chaubey, B.B.: -*What Does the Asuras' Performance of Sacrifices Allude to in Vedic Literature?*

VII, XXIII, Pts. 1-2, 1985, pp. 71-78.

In the later Vedic literature specially in the Brāhmaṇas-*Taittirīya* and *Tāṇḍya* clearly mention that all the sacrifices were in the possession of *asuras* and they are mentioned individually or collectively performing sacrifices. Relates the instance of *Maitrāyaṇī-Saṃhitā* wherein Indra helped initially *asuras* in performing the sacrifice, which is collaborated by other later Vedic texts. Quotes from *Śatapatha-Brāhmaṇa* refer to *Kilāṭa* and *Āsuri* as performing sacrifices for the welfare of the *asuras*. Asserts that *asuras* like *devas* were also associated with the performance of sacrifice. However, they never attained the desired fruit. Enquires the identity of *asuras*.

In *Rgveda* the word *asura* with all its derivatives occurs 136 times in all, out of which 121 times it occurs as an appellative of Vedic gods in a singular form as an epithet of Agni, Indra, Varuṇa, Savitṛ, Sūrya, Pūṣan, Dyaus, Soma, Parjanya and Rudra, in dual form for Mitrāvaruṇau, and as plural epithet of Maruts. Hardly 15 times it is used for evil doers-hostile to gods.

The institution of sacrifice is referred as an old one and also the struggle between adherents of sacrificing and non-sacrificing cultures through Vedic references.

Concludes that in early Vedic period the *asuras* were associated with sacrifice, this was basic feature of Āryan culture. However in the

Brahmaṇa period when *asuras* formed a separate class all activities of the non-sacrificing people were transferred to *asuras*. On the other side, the *devas*, too, did not remain the same. They also lost their Rgvedic nature and absorbed the activities of the Rgvedic sacrificing people in them. Similar enquiries can lead to solving many socio-religious problems relating to customs and beliefs of Ancient India.— N.K.S.

498. Chauhan, D.V. :- *The Rgvedians in Anatolia.*

VII, XXIII, Pts. 1-2, 1985, pp. 36-54.

Attempts to prove through linguistic and archaeological evidence that the Proto-Indo-Aryans were available in Anatolia. Linguistic arguments are based on the assumptions of T. Burrow clarifying that the use of term Indo-Aryans for Aryans in Near East is not satisfactory statement. Points towards uniformity in the archaeological finds at Shahr-i-Sokhta and Mundigak. These appear of Rgvedic people. Quotes Burrow concluding that the north-west Iran including territories of Mazandaran and Alburz Mountain regions were occupied by Proto-Indo-Aryanas. Passes on to discuss the Anatolia- a high table land as the second homeland of the Hittite people, including Gurney.

Rgvedic hymns VIII, 6.29-30 revealed that the people of *Rgveda* were dwellers of the mountains, plateaus and mountain valleys. Discusses some of the toponyms etymologically and also includes views on some of the ancient maps constructed by Osten, Piggot. Also examines evidence of developing technology, the products of manual in skill and craftsmanship feeling that in the absence of written records no better approach is possible.

Examines similarity in the dice-found at Hisar and Tepe Gawra in the north of Iraq. Examines socio-economic evidence based on *Rgveda* IX.12; I. 28.1-4; V.54.11, VIII.7.25 etc. Recognising archaeological sites in continuity providing similar data showed that these sites were on the trade route and with a passage of time fell into abandonment. Concludes that in 3000 B.C. the Rgvedians were living in Anatolia region.— N.K.S.

499. Dange, S.A. :- *The Riddle of the Black Antelope.*

AB, 1982, pp. 27-33.

The black antelope has been a very auspicious beast in the vedic ritual tradition. According to the *Yajurveda* tradition, the person to be consecrated is required to sit in the space of the 'bag' formed by stitching the two skins, or by the one skin being folded. He stays there as a foetus to be born afresh, with a new ritual body, for the duration of the sacrifice. The same is the process when the shoots of *Soma* are to be consecrated for use in the ritual-pressing at the sacrifice; and the same is the case when the grains are to be pounded for preparing a sacrificial cake. Same is the importance of the skin of black antelope in R̄gvedic tradition. The bag formed from the skin(s) and the horn is the womb of the sacrificer for his ritual birth. But there is hardly any mention of the sacrificial immolation of the black antelope. All beasts that are to be sacrificed are domesticated, such as the goat, the bull and even the horse at the horse-sacrifice. The importance of the skin of the black antelope is unique as the beast is identified with the sacrifice or Prajāpati and birth from its skin indicates the birth from the beast itself. This would mean that the beast was sacrificially killed in far ancient times when the vedic society was in pre-pastoral stage and the skin worn on special ritual occasions not only in India but also in other regions and peoples such as ancient Cretan Principalities and Egyption Pharaoh. In ancient Maithraic rituals, the priest who acted as the initiator of the novices wrapped himself in the hide of the fawn.

There is a faint indication of the antelope, though not the black variety, being ritually sacrificed in *Prāśstra*, which is a portion of the main oblation to be partaken by the *Brahmaṇa* priest at the sacrifice. By means of an *arthavāda* it is associated with Prajāpati when it is said that he was hurt with an arrow by Rudra while he was running after his daughter in lust in the form of an antelope (tawny). The sacrificial killing and offering of the black antelope is substantially supported from the *Rāmāyaṇa* where Laxmana is said to have hunted a black antelope and after roasting it into the fire and portions of it were offered to the gods and the manes by Rāma in the ritual of *Vāstuśamana* in the context of consecration of the newly built dwelling. But the normal method, according to vedic tradition unlike the *Rāmāyaṇa* reference, is to immolate the beast and silence it by smothering, so that the life-principal should not go away. The vedic tradition is associated only with the antelope skin. This would mean that

the most original rite was the killing of the antelope at the very beginning, i.e. consecration of the sacrifice. At a latter stage, the killing was discarded and only the skins remained in use. Parallel events from vedic and non-vedic sources are available. Belief is the same : Birth from sacred beast. Sacrificial killing and offering of the flesh of the antelope had long ceased to form part of the main sacrifice to the gods.— R.S.

500. Dange, S.A. :— *The Yatis and Uttaravedi.*

HSAJ, I, No. 1, 1986, pp. 66-71.

The legend of the Yatis being devoured by the wolves is fairly known to the student of Veda. In certain cases it is said that Indra gave the Yatis to the wolves. There are two versions of the association of Indra with the Yatis. He is said to be the friend of the Yatis, and also their enemy. The author had in some previous notes suggested that the legend of the Yatis being devoured by the wolves must have been originally independent of the Indra-Yati motif ; and that the later motif must have been added to the legend at a later stage even in the early vedic period itself. The author had also suggested that the legend, in the origin, probably, was indicative of religious suicide in the early vedic period. The problem has been discussed as to why the *uttaravedi* in the *Soma* context situated to the east, and not to the north as the name would expect. — D.D.K.

501. Dange, Sindhu S. :— *Some Non-Vedic Rituals in the Vedic Tradition.*

HSAJ, II, Nos. 1-2, 1987, pp. 1-7.

Some instances of non-Vedic rituals in the Vedic tradition are given. An instance of non-Vedic glimpse is in the method of the pressing of *Soma* and the ritual of *Soma*. The rite of the purchase of *Soma* hints that it was borrowed from a non-Vedic clan. The account of Pururavas along with Urvaśī occurs in the later part of the *Rgveda*. Pururavas, inspite of its importance in the Vedic ritual tradition was not entirely an authority nor was respected totally. Probably Pururavas was himself of the tribe of Gandharvas in the origin, in that case the tribe influenced the Vedic rituals. This would show, that the tradition remained Vedic, but the tribes that loaned to it got mythical. — M.R.G.

502. Davana, G.V. :- *Uśijah in the Rgveda.*

JASB, LVI-LIX, 1981-84, pp. 136-143.

The word *uśij* in its various forms occurs 31 times in the *Rgveda*. Sāyana mostly derives it from the root *vas* 'to desire' and explains it as *kāmayamānah*, i.e. 'desiring, desireful, zealous'. Sometimes he understands it *medhāvin*, i.e. intelligent. The western scholars like Wilson, Grassman, Griffith etc. follow him. Geldner, in his German translation of the *Rgveda*, takes '*uśij*' as a proper noun in 23 places. N.D. Velankar understands it as an 'ancient priest'. Renou has translated some selected portions of *Rgveda* into French and he translates it as 'model' priest. The matter has been discussed and on the basis of some references to the *uśijas* in the *Rgveda* it can be said that *uśij* was the name of an ancient family or a small clan, belonging to the *Pajra* branch of *Aṅgiratas*. They are expert priests possessing mystic powers. They are intimately connected with the cult of fire. The presence of the secondary derivate from this word provides strong evidence in this regard. — D.D.K.

503. Dhavan, B.D. :- *Ethics in Aitareya and Taittirīya Āranyakas.*

VII, XXIII, Pts. 1-2, 1985, pp. 79-86.

Points out the importance of Vedic lore as a result of intuition of the great seers and states that Āranyakas as well as the older Upanisads belong to the various Vedic Schools. The *Aitareya-Āranyaka* belongs to the R̄gvedic school of thought while the *Taittirīya-Āranyaka* has its affiliation with the *Kṛṣṇa Yajurveda*. Dilates upon the ethics of the two Āranyakas. In case of *Aitareya* the discussion is related to : (i) Upright life as a source of fundamental aim of human existence, i.e. happiness in this life and attainment of 'Mukti' liberation after death; (ii) Giving of charity with due and rational restraints; (iii) Domestic responsibilities-duties of the father towards the mother of his child and the child is required to perform certain specific praise-worthy deeds in life and (iv) Commonness of the property of the father and the sons-addings to the sum total of our social satisfaction or happiness.

Similarly in case of *Taittirīya-Āranyaka* the facets highlighted are : (i) Adoption of high ethical values in life-avoiding sins such as

breaking the vow of chastity, committing of theft, killing of an embryo and outrage of a preceptor's honour; (ii) Significance of good deeds- evil thoughts may be wiped off even from our dreams; (iii) Universal brotherhood among men living in peace with each other; (iv) Essential observances for leading a happy life, i.e. perfect purity, daily oblations to the fire, self-study and listening of the Vedas, charity etc.; (v) Moral uprightness- a means to mystical perfection; (vi) Purification of entire fabric of life. Concludes that the ethical contents of *Aitareya* and *Taittirīya-Āraṇyakas* provide ethical and moral food for the present day tension-ridden men and women. — N.K.S.

504. Dogra, Shyam Lal :- *Dr. Siddheshwar Varma on Vedic Stylistics.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 55-56.

See Under Sec. IX.

505. Gonda, J. :- *The Mantras of Taittirīya Brāhmaṇa 1.5.5.*

AB, 1982, pp. 1-17.

The mantras contained in *Taittirīya Brāhmaṇa* 1.5.5. have been called enigmatic by Caland in the notes on his translations of APS. 8.8.21 and 8.21.1. J. Gonda has explained these mantras and has made clear their ritual use in this article. They are intended to accompany and consecrate the hair cutting at the end of three *parvans* of the *cāturmāsyas* and the *śunāśīrīya* ritual which follows the last of these four month ceremonies. There are five formulae narrated which describe the cutting etc. of hair by means of five compounds of *vartaye* (*ni*, *pari*, *anu*, *upa*, *abhi*) said to take place, with various motions of the performer's hand, through *ṛta*, *satya*, *tapas*, *śiva* and *śigma*. These formulae are to present the risky activity from resulting in accidents or failure.

The first stanza is to state that this ritual act is founded on the universal order (*ṛta*). The second *mantra* describes the razor. The author has also quoted and explained all important words written in explanation of the significance of these rites in *Śatapatha-Brāhmaṇa* 2.6.3. Attention has been drawn to other references to the result of the performance of

these sacrifices and to the merit gained by those who have performed them.

*Samvatsara*, *parivatsara*, *idāvatsara* and *anuvatsara* are explained as 'a full year', 'a revolving year or a full year', 'the present or current year' and 'a subsequent year' respectively. The *samvatsara* is coordinated with fire, the *parivatsara* the sun, the *idāvatsara* the moon, the *anuvatsara* the wind, conclusively he mentions that the sequence fire, sun, moon, wind could, under certain circumstances, represent a course or a progress towards a goal. And the wind (air) was considered to be a goal. *Vāyu* is said to be the 'form', 'manifestation', 'symptom' or "symbol (*rūpam*)" of Prajāpati. The formulae under discussion reflect belief in a victorious course or gradual progress along a road part of the three stages of Vaiśvadeva, Varuṇapraghāsa and Śākamedha, to some form of welfare and prosperity. Finally, the author has dealt with those mantras quoted in APS. 8,21,1 and BŚ. 5, 18 : 154, 18.— R.S.

506. Hara, Minoru :- *Atidāna, Atiyajana and Atitapas*.

AB, 1982, pp. 34-43.

The author has presented a tentative translation of the *Pāśupata-sūtra* 2.15-18 where the words *atidāna*, *atiyajana*, *atitapas* occur along with expositions of their meanings by Kaundinya in his commentary. In this process he explains *abhyupāya* as 'expedient means'; *dharma-sādhana* as 'means of accumulating the merit'; *harsa* as 'delights'; *carikriyā* as 'performing good'; *dāna* as 'giving'; *atidattam* as 'transcendently given'; *atīstam* as 'transcendently sacrificed'; *kudāna* as 'wrong (worthless) giving'; *anaikāntika* as 'not final'; *anātyantika* as 'not absolute'; *sātiśaya-phala* as 'inferior'; *ātmapradaṇa* as 'offering of one's self'; *rudrasamīpa* as 'presence of rudra'; *anāvṛitti* as 'final non-return'; *kuyajana* as 'wrong sacrifices'; *sāṅgraha* as 'seizing'; *pratigraha* as 'accepting'; *himsā* as 'killing'; *atitāpa* as 'extreme afflictions'; *upāya* as 'three means'; *dharma* as 'merit'; *adharma* as 'demerit'; *atidāna* as 'transcendent giving'; *gati* as 'goal'; *abhyudaya* as 'success'; *kaivalya* as 'isolation'; *maryādā* as 'limit'; *dhyāna* as 'meditation'; *atigati* as 'transcendent goal'; *adhyayana* as 'repetitions'; *namaskāra* as 'reverence'; *pavitra* as 'purifying prayers'; *āyatana* as 'temple'; *loka* as 'the world'; *upahāra* as 'presentation'; *krāthana* as 'snoring'; *spandana* as 'trembling'.

*māntana* as 'limping'; *śrīgāraṇa* as 'amorous gesture'; *apītakaraṇa* as 'nonsensical action'; *apītabhāṣaṇa* as 'non-sensical speech'; *manyu* as 'grief'; *sukṛta* as 'merit'; *go-dharma* and *mrigadharma* as the 'attribute of a bull or wild animal'; *nirmālyā* as 'remains of sufferings'; *apratiķāra* as 'without resistance'; *anupāyatas* as 'external devices'; *svāśarīra* as 'own body'; *kāyika* as 'bodily'; *vācika* as 'verbal' and *mānasa* as 'mental' etc.

The prefix *ati* is used in the sense of a qualifier; *atidāna* is giving of one's self to the highest Lord, *atiyajana*, as distinguished from ordinary *yajana* is a series of ritual practices peculiar to the Pāśupata Śaivism. Material objects such as land, cows, and gold are excluded from *atidāna*; the practices of giving and taking or killing are ruled out of *atiyajana*; and *atitapas* is free from external devices. All that is needed for the Pāśupata aspirant, to carry out these transcendent rituals, are the *kāyika*, *vācika* and *mānasa* functions being done in his own body. — R.S.

507. Jamison, Stephanie W. :- *The Vedic Passive Optative and its Functional Equivalents: A Study in the Syntax of the Gerundive.*

JAOS, CIV, No. 4, 1984, pp. 609-620.

See Under Sec. IX.

508. Jend, S. :- *A Study of Yama-Yamī Legend in the Vedas and Narasiṁha-Purāṇa.*

JNAN, 1985, pp. 143-147.

See Under Sec. III.

509. Jha, Damodar :- *Kurukshetra in Vedic Literature.*

VIJ, XXV, Pts. 1-2, 1987, pp. 99-102.

See Under Sec. V.

510. Koppal, N.V. :- *Yoga- In the Principal Upaniṣads.*

JKU, XXX, 1986, pp. 168-176.

See Under Sec. XII B.

511. Krishna, Y. : - *Doctrine of Karma and Hindu Mythology*.

JOIB, XXXVII, Nos. 1-2, 1987, pp. 1-20.

See Under Sec. XII B.

512. Kundu, Bibhuti Bhushan : - *Was India in Primitive Communism in the Early Vedic Period*.

ABORI, LXVI, Pts. 1-4, 1985, pp. 63-83.

Recently, there have been attempts to explain the course of very early Indian history by means of the relation existing between the different sections or classes of the society as governed by the relations of production which prevailed in the society at that time. References may be made here to S.A. Dange's '*India from Primitive Communism to Slavery*', D.D. Kosambi's '*An Introduction to the Study of Indian History*' and D.P. Chattopadhyaya's '*Lokāyata*'. Dange has taken much pain to claim the existence of the communism in the Vedic age. He quotes scriptures and remarks that communism in its essential form existed in the Vedic Society, there was no king, no state, no policeman and no punishment; it was a co-operative organisation where the peoples protected each other.

Speaking about the Yajñas Dange points out that the invention of fire in the Vedic Society had changed the character of Āryans. It introduced a new mode of production- "It lifts man from savagery to barbarism, from wanderings to settlements, from starvation to occasional cannibalism, from nakedness to covering. Then Yajña came to existence, which means they get together and beget". Similarly he has presented a distorted position of Āryans. It presents a rejoinder to refute the statements of Dange. The author concludes this article with the remarks that Dange has, because of his blind obedience to Marxian doctrines, given us a distorted view of the history of ancient India without taking note of tradition. The theory of history that neglect the tradition of a country can hardly be said to represent its history, for to neglect

the tradition is to neglect the people with whom history is concerned. —D.D.K.

513. Lal, S.K. :- *Female Divinities Vis-a-Vis Śrauta Rites.*

JNAN, 1985, pp. 129-136.

The employment of a divinity, whether male or female, in a Śrauta rite is primarily intended for the smooth functioning and successful completion of the rite, so that the desired goal accrues unfailingly to the sacrificer. Gods and Goddesses constitute the body of the sacrifice, not its soul. They are means, not ends.

Although male divinities hold prominent positions in the Vedic thought patterns, the place of female divinities in the Śrauta and Gṛhya rites is not insignificant. The learned author has enumerated female divinities and Vedic sacrifices in general and female divinities and Śrauta rites in particular. The paper has been divided under the two broad headings : 1. Female divinities and Vedic sacrifices in general : a survey, 2. Female divinities and Śrauta rites in particular.

The paper concludes with the remarks that the original concept of female divinities of Vedic thinkers must have received support from indigenous popular mother - goddesses so as to impel the Vedic myth-makers to elevate their female divinities and male divinities.— D.D.K.

514. Lokesh Chandra :- *The Cultural Symphony of India and Greece.*

HSAJ, I, No. 1, 1986, pp. 136-148.

See Under Sec. VII.

515. Lowe,Ramesh Kumar :- *A Note on the Construction of the Katha-Upaniṣad.*

VIJ, XXIII, Pts. 1-2, 1985, pp. 31-35.

Explains the importance as well as variations in the texts of *Kathopaniṣad* and *Taittirīya-brāhmaṇa* versions. Points towards the

obscurity of the passages relating to (a) Vājaśravas, the father of Naciketa's delivering him to death out of anger (1.5), (b) Brāhmaṇa version against Upaniṣad, Yama directly exhorted by unknown person to bring water for appeasement of the guest, (c) Naciketa's request to remove doubts, (d) inconsistency in the verses 2-13 and 2-14 'vivṛtam sadma' and 'yat tat paśyasi tadvada', (e) the last verse of IIInd chapter refers to an obscure enquiry, (f) wrong statement as the story of Naciketas is not related by Yama and (g) appearance of 'phalaśruti' at the end of chapter II. Further relates verse (i) the formation of which is obscure (ii) which might have been part of series, here missing.

Concludes that the construction of *Kaṭhopaniṣad* is rather loose. However, the analysis reveals the fact that *Kaṭhopaniṣad* is one of the most ancient Upaniṣads. — N.K.S.

516. Mishra, Beena :- *R̥gveda men Bhāvātmaka Deva-Eka Vihaṅgama Dr̥ṣti* (*Abstract Deities in R̥gveda-A Study*). (Hindi).

JGJKSV, XLI, Pts. 1-4, 1985, pp. 31-40.

In later *R̥gvedic-sūktas*, the tendency of abstract deities that is, deification of emotions, ideas and even certain qualities of nature gods, may be noticed. *Manyu*, *Śraddhā*, *Vāk*, *Aditi*, *Prajāpati*, *Hiranyakarba* etc. belong to this category. — Author.

517. Mishra, R.C. :- *The Extant Atharvaveda Śākhās and their Area of Circulation*.

JNAN, 1985, pp. 179-186.

Though the number of *Atharvaveda Śākhās* mentioned in different texts varies from five to hundred, the most accepted number is nine. This paper has confined the discussion regarding the circulation of three Śākhās the *Śaunaka*, the *Paippalāda* and the *Devadarsi*.

1. The *Śaunaka Śākhā* : This Śākhā is widely known to the scholars at present. Brāhmaṇas of this Śākhā live mainly in Gujarat, and only a few are scattered in Maharashtra. But we find that it has extended from

Vijayanagar in the South to Kashmir in the North. At present the Śaunakīya Brāhmaṇa-families are living in Maharashtra, Gujarat, Rajasthan, Gwalior, Banaras and probably in Kashmir. Sāyana, a native of Vijaynagar, wrote a commentary on *Atharvaveda* in the 14th century. Atharvaveda's Brāhmaṇas of the Vijaynagar Empire migrated to Maharashtra in the 15th century A.D. Achievements of Śaunakīya Atharvavedins have been discussed in detail in this paper.

2. The *Paippalāda Śākhā*: The discovery of the birch-bark manuscript of the *Paippalāda Śākhā* in Kashmir was a epoch-making event in oriental studies. But manuscript is very defective, the first folio is missing and several other folios are lost or damaged. In 1957, D.M. Bhattacharya discovered Atharvaveda (P) Brāhmaṇas in Orissa. He collected the MSS of *Paippalāda Śākhā* and edited *Atharvaveda* (P) Samhitā upto the 4th Kāṇḍa only, but the lacuna has been filled by the author of this article. Paippalādins live in different parts of Orissa, Bihar and West Bengal etc. MSS of this Śākhā have been discovered at some other places also.

3. The *Devadarśī Śākhā*: In the Purāṇas Devadarśa is a key figure. He is one of the two disciples of Kabandha, who taught him half of the *Atharvaveda* and the other half to Pathya. Devadarśa again divided his share into four parts and gave them to his four disciples- Moda, Brahmabala, Pippalāda and Saukyāyani. He divided the other half into three, and gave to his three desiciple : Jajali, Kumuda and Śaunaka. Śaunaka again divided his part into two and gave them to his disciples. Followers of this Śākhā are found in South India possibly in the Andhra region.— D.D.K.

518. Mishra, Vidhata :- *Cultural Life in the Vedic India*.

JNAN, 1985, pp. 102-106.

Spiritual culture is the true genius of India. Those make the greatest appeal to the Indian mind are not the military conquerors, not the rich merchants or the great diplomats, but the holy sages, the risis, who embody spirituality at its finest and purest.

Ancient Indian culture embodied a combination of different *samskāras*, which were an outward visible sign of an individual's spiritual grace. All the achievements of ancient *rasis* were due to *samskāras* and these have been fully discussed in this article. The total number of these *samskāras* is sixteen, though the enumeration differs in *Gṛhyasūtras*, Dharmasūtras and Smṛitis, from *garbhādhāna* to *antyeṣṭi*. — D.D.K.

519. Mukhopadhyay, Biswanath :- *The Vedic Lore and the Quest for Self.*

JOIB, XXXIV, Nos. 3-4, 1985, pp. 129-133.

Vedic seers with their keen insight had once established certain self meditating principles, in which the human mind received a response to its utmost yearning, and which gave rise to the range of the Vedic literature. The following are the most important principles : 1. Prayers, 2. Performance, 3. Meditation and 4. Recognition. All these principles have been discussed elaborately. The fourth step may be called the state of revelation or recognition, or the state of mental concordance. —D.D.K.

520. Naik, J.P. & Pathak, Y.V.: - *Tectonic Upheavals in the Indus Region and Some Rgvedic Hymns (Part III) : Nirṛti and Significance of Oblation to Nirṛti at Iriṇa.*

ABORI, LXVII, Pts. 1-4, 1986, pp. 265-269.

The plate tectonic movements and associated volcanic activities have been understood recently, the geological tract of the Indus valley and Baluchistan comes under the fault plane of the moving plate of Indian subcontinent. The rivers in this area have undergone migrations and shifted their beds. The Indus valley and the neighbouring region have been hot bed of the tectonic activity since pre-historic times. The Carlesberg ridge, to the Hindukush mountain ranges runs almost in the south-west direction, i.e. *Nairṛtya dīśā*. Nirṛti, is the goddess presiding over this region. Indra killing Vṛtra, in the Rgvedic lore, has been interpreted in light of the tectonic upheavals. Slaying of the demon Vṛtra can be understood as the piercing of the loose earthen bund. The phenomenon

occurred several times and had a profound effect on the people who had to face it. —D.D.K.

521. Rao, M. :- *Indra*.

PPB, XIII, Nos. 1-2, 1985-87, p. 159.

See Under Sec. II.

522. Rath, Prativa Manjari :- *Rudra and Agni in the Vedic Mythology*.

Van., I, 1986, pp. 49-54.

It brings out the mode of relation between Rudra and Agni in Vedic literature. Rudra is closely related to Agni. Sometimes Agni is completely identified with Rudra. The affinity between Rudra and Agni is found in a number of verses in RV, AV, SB and TS. References from several Vedic passages show that Rudra and Agni, though originally two distinct deities are identical with each other. The basis of this identification was inherent in the nature of these two deities. Rudra possesses the characteristic feature of the fire god. — M.R.G.

523. Raya, Upenderanath :- *Four Āśramas and Vedic Age*.

Sod. Pat., XXXIV, Pts. 3-4, 1983, pp. 87-88.

According to conviction and credence on the sanctity of the Vedas and some traditions in the Hindu Society the four āśramas in life have been accepted as a true verdict of religion. Some liturgical and theological texts also follow these āśramas. But the following *mantra* in *Rgveda* is absolutely against it which reads :-

"*Ihaiva sta mā viyoṣṭam* etc." (Rv. X.85.42). While giving benediction to this newly wedded pair, the *Purohita* reads this *mantra* which says that "You live here, never be separated and enjoy the company of sons and grandsons." *Kauśītakī-Upaniṣad*, *Bṛhadāraṇyakopaniṣad*, *Gautama-Dharmasūtra* etc., do not accept four āśramas. Bodhāyana in his *Dharmasūtra* says that an *asura* named Kapil has interpolated this division in our scriptures hence wise people should not accept this division

as the Vedas do not mention any *Vānaprastha* and *Sannyāsa āśrama*. — D.D.K.

524. Shastri, K.D.: - *Rgvede Atharvavede Ca 'Vasiṣṭha'- Śabdasya Yaugiko Yogārūḍhaśca Prayogaḥ*. (*Yaugika and Yogarūḍha Usage of Word 'Vasiṣṭha' in Rgveda and Atharvaveda*). (*Sanskrit*).

HSAJ, I, No. 1, 1986, pp. 197-208.

See Under Sec. IX.

525. Sinha, K.P. : - *A New Light on the Apauruṣeyatva, Nityatva and Abhrāntatva of the Vedas*.

AB, 1982, pp. 18-26.

All the schools of Indian Philosophy, i.e. Sāṅkhyists, Naiyāyikas, Vedāntins and Mīmāṃsakas hold that the Vedas are infallible, since they are revealed truth. They have not been composed by any human being; the sages referred to in the Vedas are not composers but seers of truth. In the first part of the article the arguments and counter arguments of these schools of Indian Philosophy have been summarized.

In the second part, the author has logically scrutinized the arguments of these philosophers regarding to prove impersonalness and eternality of the Vedas and have concluded that they do not stand to logical scrutiny.

In the third part, he argues that there are two aspects of Vedas, i.e. Śabdika (linguistic) and Tātvika (essential). Out of them the linguistic aspect can in no way be regarded as impersonal and eternal. He supports his contention putting forth four arguments. As regards the essential aspects of the Vedas they can be considered as revealed truth and the agency of this aspect can be attributed to the absolute- Īśvara or Brahman because it is the absolute truth from where all other truths emanate. As truth by its very nature is impersonal and eternal, the essential aspect of the Vedas, being revelation of truth, can be regarded as impersonal and eternal. For the support of his contention the author refers to Patañjali's

*Mahābhāṣya* on 'tena proktam' where meanings of Vedas are accepted to be eternal but the words composed of earlier and later individual sounds are accepted to be non-eternal. Sāṅkhya, Vedānta and Nyāya regard sounds as non-eternal and non-impersonal.

At the end the author discusses the self-validity (*svataḥ-prāmāṇya*) of the essential aspect of the Vedas. He puts forth that this aspect cannot be accepted either as valid or as invalid, because this aspect of the Vedas is mainly concerned with the super-sensuous experiences of the sages, which cannot be put under logical scrutiny. The ordinary people have no right to pass any judgement about them. They are simply to accept them as valid provided there is a harmony or integrity among them. We find this harmony among all the passages of Vedas.— R.S.

526. Thite, G.U. :- *Language and Style of the Kātyāyana Śrautasūtra*.

HSAJ, I, No. 1, 1986, pp. 245-254.

The *Kātyāyana Śrautasūtra* (*Kātyāyaś*) is comparatively a later text among the *Śrautasūtras*. It cannot be placed in a period earlier than 200 A.D. One of the proofs for the lateness of this text is offered by the language and style of this *Śrautasūtra*. The language of this *Śrautasūtra* is nearer to the classical Sanskrit than the Vedic language. It contains a few archaisms and some rare words also. The classical *sūtra* style is evident in the *Kātyāyana Śrautasūtra*. The first *sūtra* in the *Kātyāyana Śrauta-sūtra* is 'athāto'dhikārah'. The *sūtra* seems to have been composed in imitation of the first *sūtra* of Jaimini's *Mīmāṃsāsūtras* and Bādarāyaṇa's *Brahmasūtras*. There are some archaisms in the *Kātyāyana Śrautasūtra*. Most of these archaisms are however found in the *Praisas*. In this *sūtra* we find some words which are not found in any other Vedic text. A list of such words has been given in this paper. — D.D.K.

527. Thite, G.U.: - *Religion, Philosophy and Medicine in the Later Vedic Literature*.

HSAJ, II, Nos. 1-2, 1987, pp. 8-21.

See Under Sec. XII-B.

528. Udaya Vir Shastri :- *Rgvede Kūṭārthakathanam Bhūṭārtha-kathanāñca. (Meaning of Words Found in Rgveda). (Sanskrit).*

HSAJ, I, No. 1, 1986, pp. 255-262.

Two types of words are found in the *Rgveda* namely *kūṭārtha* and *bhūṭārtha kathanam*, viz. myth and reality. Reality means the true or intrinsic meaning of a word. According to Monier William the word myth denotes '*Purāṇita-Kathā*', viz. an old story, or narration of some ancient event, a story from the *Purāṇas* or some historical event told by the *Purāṇas*, *Purāṇa* and *kūṭārtha-kathās*. The word *kūṭārtha* means an intricate or purely fictitious narrative usually involving supernatural persons etc. Unless we fully understand such words, we cannot understand the meaning of Vedic ideas in the mantras. In ordinary parlance and poetical compositions also *kūṭārthas*, i.e. intricate words are used in verbal-paronomasia (*slesa*), condensed metaphor etc. The use of such language in Vedas has been discussed with suitable examples from *Rgveda*. —D.D.K.

529. Verma, Satyakam :- *Vedic Culture : Ancient Heritage.*

AH, II, No. 14, 1985, pp. 6-11 & 13.

Meaning, scope and definition of Vedic culture as evidenced by the Vedic literature are dealt with. Origin, performance and import of Vedic sacrifice and its religio-philosophic aspects, corroborated by relevant passages from the Vedas, are discussed. Vedas are held as eternal knowledge. A discussion of the subject-matter of the Vedas is made. It is pointed out that there is no clash among science, philosophy and theology. Treating the Vedas as science, knowledge, philosophy or religion depends on the limited or unlimited vision of the viewer.

For a true Vedicist, about the division of the Vedas, all the three branches went hand in hand to make a composite Vedic Culture. Other aspects of Vedic culture, viz. Theory of Action, Rebirth and Social structures are dealt with. The Vedic view of life and universe is based on an integrated approach, which recognises no sectarian divisions as ultimates. — S.M.M.

## REVIEWS



## REVIEWS

DĀNA : GIFT SYSTEM IN ANCIENT INDIA, (c. 600 B.C.- c. A.D. 300), Vijay Nath, Pub. Munshi Ram Manohar Lal, New Delhi, 1987, pp. 10+309, Price Rs. 185/-.

Dāna has been accorded great importance in India from the earliest time. The R̄gvedic poets sang the praises of donors and gifts of different categories. It had already grown into an institution by the age of the Upaniṣads where we are told of free eating halls provided by kings. As in Hinduism, in Buddhism too dāna is the foremost attribute of religious life. Gradually a large corpus of literature grew on dāna, and its different aspects concerning the donor, the donee and the gifts were examined and described in detail in the Great Epic and the Purāṇas and later in full length in works like, Govindānanda's *Dānakriyākaumudi*, Nīlakanṭha's *Dānamayūkha*, Vidyāpati's *Dānavākyāvali*, Ballālasena's *Dānasāgara* and Mitra Misra's *Dānaprakāśa*. The brief treatment of dāna in P.V. Kane's great '*History of the Dharmasāstra*' therefore, only highlights the need for a full length study which is partly met by Mrs. Vijay Nath's book in relation to the period from circa 600 B.C. to circa 300 A.D.

*Dāna : Gift System in Ancient India* is based on the author's doctoral thesis accepted by the Delhi University. It deals with the institution of dāna mainly in the social and economic context which seems to have a significant bearing on its continued viability and relevance to society. Following a multidimensional approach the author takes note of evidence provided not only by Brāhmaṇical and other literary works assigned to the relevant period but also contemporary epigraphic records and the data collected from anthropological field researches.

The book opens with contents followed successively by a preface, abbreviations and an introduction in which the author takes note of the work already done by western and Indian scholars on topics relating to dāna and offers justification for the study. The time frame of nine hundred years is divided into three parts in keeping with the dates assigned by the author to the three classes of her source material. The pre-Mauryan and Mauryan periods are served by the Brāhmaṇical works and Jain & Buddhist literature which cannot always be assigned to definite dates and

the post Mauryan period by epigraphic records and literary writings whose date have been fixed with fair certainty. In this context dating the *Sūtra* works later than 600 B.C. may not be acceptable to many scholars.

The work is divided into eleven chapters dealing, interalia, with the meaning of dāna, its motives and causes, various categories of donors and the source of their gifts, the receivers, gift articles, place of dāna in economy, dāna ritualism and social stratification. One chapter is devoted to the origins of beggary and the conclusion summed up in nine pages. The study ends with an appendix on the rise of monastic system. There is a detailed bibliography running into 26 pages and an index under three heads : subject, proper names and Pali, Prakrit, Sanskrit and allied works. A one-page errata takes care of printing mistakes.

A study confined to a particular period of history demands more than ordinary care and labour in the analysis of the origin and evolution of an institution. The author has spared no trouble to make this well documented work a valuable contribution on the subject. It may be that a view like the one describing "the prevalence of beggary as an institution is nothing but an overt symptom of deep-seated economic disparities..... creating and widening gulf between the rich and the poor" looks like an oversimplification of the matter. One might also like to know as to where a student living with his teacher in the later Vedic age and begging and tending the house as a matter of duty fits in the then prevailing social set up. But then this may require not one chapter but a full-length study on beggary itself.

In short the author has done a commendable job in providing an authentic and interesting research work on an important social and religious institution which had not received adequate attention so far. Printing and get up of the book are excellent and the price reasonable.

O.P.Bharadwaj

LAUGHING MATTERS (Comic Tradition in India), Lee Siegel, Pub. Motilal Banarsi Dass, Delhi, 1989, pp. xxi+498, Price Rs. 150/-.

'Laughing Matters' is no laughing matter. It is a unique research work on Indian comic tradition, almost encyclopaedic in its sweep, running into five hundred pages, written in an eminently readable and enjoyable style bristling with wit and humour. Priced modestly of Rs.

150/- this neatly printed and attractively got up tome is the best book-shop bargain for students of Indian culture in general and lovers of humour in particular.

While going through a standard survey of Sanskrit literature a reader may take for granted a statement lamenting the absence of humour. Not Lee Siegel. He decides to examine it and five years and hundreds of pages later opens to the world the dazzling panorama of Indian comedy with a work, which in his scholarly humility, he describes as only 'scratching the surface of a great comic tradition, the depths of which remain and deserve to be plumbbed and fathomed'.

The first edition of '*Laughing Matters*' was published in Chicago in 1987 and the Indian edition followed two years later. Its first xxii pages are taken up by the preface to the Indian edition, preface and acknowledgement, while the last 33 pages (465-498) are devoted to an enlightening bibliographical essay, bibliography of Indian texts cited, illustration of citations, index of Indian texts and authors cited, subject index and errata. The text-proper is divided into four sections; prologue in one chapter, act one : satire in four chapters, act two : humour in four chapters & epilogue in one chapter. Act two : humour is further divided into scene one : the human comedy and scene two : the divine comedy in two chapters each. An idea of the thoroughness, which is characteristic of Siegel's study, can be had from the chapter on '*the forms and functions of satire*' which covers the forms of satire, the objects of satire, the laughter of satire, the functions of satire, the vulgarity of satire, the cosmology of satire, the setting of satire, the origins of satire and the persistence of satire. Treatment of all topics is equally comprehensive.

"The humour of a people is in their institutions, laws, customs, manners, habits, characters, convictions- their scenery, whether the sea, the city, or the hills -expressed in the language of the ludicrous," Siegel, quotes the *Westminister Review*, London, of December, 1938 which, in a way, reflects the remarkably wide range and varied spectrum of his sources. In the pages of this learned treatise we come across innumerable references, quotations, citations, anecdotes, tales and even cartoons from the earliest to the most modern writers, literary works and personalities. The *Samhitās*, *Upaniṣads*, Epics, *Purāṇas*, Buddhist and Jain literature, technical works, inscriptions, folk-literature, anthologies, past and present journals and periodicals and even obscenities shouted by the bride's female

relatives at the groom's family at weddings, all find representation. Here are the Vedic seers rubbing shoulders with Bharata, Bhartrhari, Bhāsa, Kālidāsa, Śūdraka, Aśvaghoṣa, Kṣemendra, Jaideva, Amaru, Birbal, Tenali Ram, Pt. Gananath Sastri (writer of the modern *Maṇḍūka Upaniṣad*), Khushwant Singh, R.K. Lakshman, Abu Abraham on one side, and Aristotle, Aristophanes, Balzac, Chaucer, Shakespeare, Molier, Boccaaccio and James Thurber on the other, along with a whole host of others on both sides. Here too are works like *Hitopadeśa*, *Pañcatantra*, *Kathāsaritsāgara*, *Dhūrtasamāgama*, *Kuṭṭānīmata*, the *Caturbhāṇī*, the *Hāsyārakā* and more importantly even the *Bible*, medieval works like the *Muntakhāb-ut-tawārīkh* and periodicals like the *Shanker's weekly* and the *Diwānā* (Hindi) and Hindi films like *Utsava* ! So also of course the *Vidūṣaka* and the clown and the fool as well as the degenerate monk and his whore. In short here is comedy and laughter in all its forms and all its hues.

As in the beginning Siegel again remembers Buddha's question in the end, "How can any one laugh who knows of old age, disease, and death?" And answers it in the words of John Gay, "Life is a jest and all things show it; I thought it once, but now I know it." And happily by the time one closes this book the misconception about the absence of a comic sensibility in Indian tradition stands all but obliterated.

Siegel rightly points out that a significant amount of Sanskrit humourous and satiric literature remains un-catalogued, unprinted and unstudied and of the published works much remains to be translated. This demands urgent attention of Sanskrit scholars.

How does one introduce a work like Siegel's except by inviting the reader to eat the pudding to savour its taste !

O.P. Bharadwaj

A CONCORDANCE OF VEDIC COMPOUNDS INTERPRETED BY  
VEDA (Volume 1), M.D. Pandit, Pune : Centre for Advanced study in  
Sanskrit, University of Poona, Silver Jubilee Year, August 1989. pp.  
x+133. Price - Rs. 60.00.

The present monograph is intended to serve as a specimen  
fascicule of a concordance of Vedic compounds interpreted by the Veda

itself in order to give a rough idea of how the work would look like and how much it would contribute to the 'nearer-to-correct' understanding of the Vedic compounds in particular and the Vedic language in general. Compounds, abridgement of words/phrases and having sentential underlying structure, are expected to carry and convey the same meaning as those of their underlying words/phrases; but the process of abridgement opens a door to ambiguity, especially in a highly inflected language like Sanskrit, more so in a remote language as that of the Veda. Dr. M.D. Pandit, the author of this monograph, has interpreted the Vedic compounds and tried to arrive at their original correct meaning by taking recourse to the context and by finding out the underlying word/phrase-structure of a particular compound at some other place (s) in the same Vedic text; and we feel that he is fully justified in adopting this principle for his semantic analysis.

In the Preface, the author has given a resume of the work pertaining to Sanskrit compound-word-structure and classification of compounds done by such scholars as Benfey, Bopp, W.D. Whitney, J. Spayer, Max Müller, F. Keilhorn, J. Wackernagel, K. Brugmann, O. Richter, A. Thumb, L. Renou, Harwag Roland, George Sergin, J.F. Staal, P.V. Davane, M. Mayrhofer, Mahavir etc. Dr. Pandit has divided the monograph into two parts. Part I offers a critical study of the Sanskrit compounds with its edifice raised on six sections, dealing with *non-compound word-structure* (Section I), *compound word-structures* (Section II), *Pāṇini's treatment of compounds* (Section III), *inflection, gender and number of compounds* (Section IV), *peculiarities of Vedic compounds* (Section V) and *a case for a concordance of Vedic compounds* (the compound *ātithoyu*) and *the scope of the monograph*. Part II presents a specimen of a proposed concordance of Vedic compounds interpreted by the Veda itself, containing 30 compounds with their underline word/phrase-structure mentioned at different places in the Vedic texts covering the four main Sainhitās, viz. *Rgveda*, *Yajurveda* (*Vājasaneyi-Sainhitā*), *Sāmaveda* and *Atharvaveda* (Section VII). Of the various types of compounds, the *Avyayībhāva*, the *Dvandva*, the *Upapada-tatpuruṣa* with a non-upasarga as the first member and a *Kṛt*-formation as the second (like *Vajrabhṛt* etc.), negative compounds (*Nañ-samāśas*), the verbal compounds with *upsarga* or *gati* as the first member and a verbal structure as the second (like *Abhigacchati*, *Abhi-rakṣati* etc.) and also such compounds as are not explained, partially or fully,

anywhere in the Vedic literature (like *Añśatrakośam*) have been excluded in the present monograph for the obvious reason that either their dissolution follows only one pattern and cannot signify different meanings being self explanatory or are not significant from the semantic point of view. The main bulk of the monograph is followed by a subject index and a bibliography.

This monograph thus makes a substantial contribution towards interpretation of the Vedic compounds in particular and Vedic exegesis in general. The reviewer is confident that the readers will appreciate the work and find it useful. One should expect that a complete concordance of the Vedic compounds on these lines is brought out soon.

The monograph is nicely got up and moderately priced.

Maan Singh

A STUDY OF MAHIMABHATTA'S VYAKTIVIVEKA : Dr. C. Rajendran, Calicut, March 1991, pp. 216, Price - Rs. 161.00.

This book aims at providing a full-length analytical and interpretative study of Mahimabhatta's *Vyaktiviveka*, an admittedly difficult classic in Sanskrit poetics. Mahimabhatta is famous in Indian poetic as doughty polemist logician who endeavoured hard to divest Ānandavardhana's *Dhvani*-theory of its halo of mystery, even while upholding the primacy of *rasa* in literary criticism. His thoughts are often original and examine, for the first time, major issues in the areas comprising linguistics, logic and aesthetics. The present study by C. Rajendran deserves commendation as it exposes lucidly Mahimabhatta's linguistic, aesthetic and critical theories in their historical perspective, tracing the indebtedness of Mahimabhatta to his predecessors and the influence of his thoughts on later theoreticians, in order to make a real assessment of his *Vyaktiviveka*.

The edifice of the book is raised on eight chapters : Chapter I gives an account of pre-Mahimabhatta poetics with special reference to the *Dhvani* theory of Ānandavardhana; Chapter II offers a biographical account, touching upon his erudition and commentaries on his *Vyaktiviveka*; Chapter III presents analytical survey of the *Vyaktiviveka*; Chapter IV treats of Mahimabhatta's theory of language; Chapter V deals

with his concept of poetry; Chapter VI dilates upon his concept of *anaucityas*; Chapter VII takes note of his influence on later authors—Ruyyaka, Mammaṭa, Vidyādhara, Vidyānātha, Śrīharsa, Viśvanātha, Pañḍitarāja Jagannātha and Kerala works and authors (*Mukhabūṣaṇākāra*, *Kuttikṛṣṇa Mārār*); while Chapter VIII embodies conclusions of the study. The book also contains a select bibliography, name index, subject index and errata.

As the emphasis of the present study is on the aesthetic and linguistic philosophy of Mahimabhaṭṭa, the dialectical-polemical portions of his *Vyaktiviveka* have been relegated to a secondary position. This study departs from stereotyped perception of the *Vyaktiviveka* as the view of an opponent of the *dhvani*-theory to be scrutinized for refutation; and Dr. Rajendran has successfully attempted to explore the positive aspects of Mahimabhaṭṭa's *Vyaktiviveka* recognizing the fact that it offers a comprehensive and coherent poetic philosophy of its own. Citing the authority of Bhaṭṭagopāla and many other evidences, Dr. Rajendran establishes that the concept of *Anumāna*, as developed in *Vyaktiviveka*, has been derived from Buddhist logic and not from Nyāyavaśiṣṭa philosophy, as is commonly thought, which is again supported from the fact that Mahimabhaṭṭa's concept of invariable concomitance hinges on the relationships of *tādātmya* and *tadutpatti* and also that he makes use of negative relationship called *anupalabdhī*. Dr. Rajendran has not hesitated to subject Mahimabhaṭṭa to the most thorough-going scrutiny with regard to some of the vulnerable points in the *Anumāna*- theory which, in his view, can satisfactorily account for the intellectual content, and not the aesthetic content, in literature.

In the opinion of the present Reviewer, it is a significant contribution to the studies on Sanskrit poetics and it is hoped that scholars would welcome it. Though with some printing errors, the book has a good get-up.

Maan Singh

**THE TAITTIRĪYA UPANIṢAD**, ed. Swami Muni Narayan Prasad, D.K. Printworld (P) Ltd., Rediscovering Indian Literary Classics, No. 1, New Delhi, 1994, pp. 211, Price Rs. -125.00 (Paperback, Rs. 95.00).

Authored by enlightened seers, the Upaniṣads embody the quintessence of Indian spiritual wisdom- unfolding deep-set, highly perceptive reflections on human existence and its relation to cosmic mystery and a magnificent vision that raises human consciousness to sublime heights. The *Taittirīya-upaniṣad*, belonging to the *Kṛṣṇa-Yajurveda*, is one of the principal Upaniṣads, schematically divided into three *Vallīs*, entitled *Śikṣā*, *Brahmānanda* and *Bṛhma* : the *Śikṣā-Valli* treats of the importance of proper recitation of the Vedic hymns according to prescriptive norms of euphony, pronunciation, intonation and modulation; the *Brahmānanda-Valli* visualizes man's place vis-a-vis the cosmic scheme; and the *Bṛhma-Valli* concludes that Brahman is the only Supreme Reality, the centre and source of everything.

The present edition of the *Taittirīya-Upaniṣad* contains the original Sanskrit text in Devanāgarī script and its Roman transliteration and easy English paraphrase with analytical exhaustive commentary on Vedantic lines, with insights which the editor acknowledges to have gained from Nataraja Guru's discourses on different upaniṣadic themes and mystico-philosophical poems, and his own interaction with different scholars. The exposition of the text and the contents embedded therein is comprehensive, lucid and stimulating.

The book has a good and useful glossary, a select bibliography and an index. It is nicely printed and finely got-up.

Maan Singh.

THE BRĀHADĀRANYAKA UPANIṢAD (Vol. I: *Madhu-Kāṇḍa*) ed. Nitya Caitanya Yati, D.K. Print World (P.) Ltd., Rediscovering Indian Literary Classics, No. 2, New Delhi, 1994, pp. xxvi + 656, Price - Rs. 300/-.

The *Bṛhadāraṇyaka Upaniṣad* belongs to the *Śukla-Yajurveda* and occupies an important place in the major Upaniṣads. This Upaniṣad with the English commentary by Nitya Chaitanya Yati is schematically set out in three volumes, entitled *Madhu-Kāṇḍa*, *Muni-Kāṇḍa* and *Khil-Kāṇḍa*. Vol. I, under review, contains the original text in Roman characters and word-meanings and commentary in English on the first two chapters of the Upaniṣad, known as *Madhu-Kāṇḍa*. In his planned three volume comprehensive thorough going, meticulously analytical

commentary, Swami Nitya Chaitanya Yati distills the wisdom of the *Bṛhadāraṇyaka Upaniṣad*, drawing on his intimate understanding of human psyche as well as on his profound knowledge of philosophy (both eastern and western), sciences, arts and literature. His commentary brings a modern scientific view-point to India's treasury of the Upaniṣadic wisdom and unfolds the mystery which underlines the Upaniṣadic myths, metaphors, images and symbols. The reviewer is confident that this commentary will enable the modern reader to discover and appreciate the matchless wisdom and insights of the seer of the *Bṛhadāraṇyaka Upaniṣad*. The commentary is certain to hold an enduring appeal for both scholars and discerning readers.

The volume under review contains four highly useful appendices and a comprehensive index.

It is nicely printed and bears an excellent get-up.

Maan Singh

**REIKI FIRE : New Information about the Origins of Reiki Power - A Complete Guide, Frank Arjava Petter, Pub. Motilal Banarsi Dass, Delhi, 1998, Price - Rs. 65/-.**

Recently there have been many books published on Reiki- a Japanese method of energy healing. Every form of life energy has its own 'individuality', its own characteristics, but they are all made of the same fundamental material. Reiki is the energy that pervades everything sentient and insentient. Scientists have recently demonstrated that what used to be thought of as 'solid' matter is in fact rapidly moving energy particles. Solidity is an illusion caused by the limitations of our perception. Everything is energy and, therefore alive and receptive to energy.

Reiki is one of the many methods of healing that are part of the Chinese family of Qingong and are used to activate, harmonize and reconnect the self with the universal energy. One can become a Reiki channel in a day or two, the energy is transferred by initiation and attunement. Reiki treatment is safe in any situation but it is not a substitute for medical care. It helps restoring the balance between body, mind and spirit and brings back the will to live during illness.

The following five principles are taken to be basis of the way of life stipulated by all Reiki practitioners :

1. Don't get angry today;
2. Don't worry today;
3. Be grateful today;
4. Work hard today; and
5. Be kind to others today.

The emphasis on 'today' shows the need to highlight the importance of living in the present and inculcating a positive attitude. The ultimate objective is to understand the ancient method of realizing the inner joy and thereby heal oneself and others.

The Reiki system according to the Usui tradition consists of three or four degrees. The difference lies in the frequency of energy channelled at each level. The first degree is meant to reconnect us with our own physical form, normally we are conscious of our body only when we are in pain. Getting in touch with our own bodies helps us tune into other peoples' bodies as well. The healer is taught the basic hand positions and the major points for energy transmission in the human body.

The second degree takes us to a deeper level of self-awareness, with the help of certain symbols we learn to channelize the flow of the universal energy more efficiently. In this level we also learn to send energy to people who are distant in space and time.

The third degree mainly helps in private meditation and connecting one with the divine. After the third degree, the Reiki system is basically complete however one has still not become authorised to initiate others into Reiki healing.

It is one of the principles of Reiki practice that one should not give it free of charge nor should one initiate others without something in return. Since life is based on give and take, one should not give anything without taking something in return and money is the simplest form of energy exchange. This reciprocity also elicits seriousness from both the parties. This principle is certainly good but it should not be mechanically followed for that way some very good persons may be debarred from Reiki initiations if they cannot afford to pay the fees for learning it. The author discusses the relation between Reiki and money but does not seem to be sensitive to this problem.

The Reiki system- the hand positions and the symbols used for healing- does not work without initiation. Without it one does not become a Reiki channel. Thus there is both a secretive and an esoteric dimension of Reiki. It enables the practitioner to focus energy of a certain quality and on a particular spot. This is what gives rise to healing. However, it can not be used to manipulate situations or people. For one can only invoke the cosmic energy but not decide on its behalf. The author traces the origin of the word Reiki to an ancient Shintoist *mantra* that protects the one who chants it.

Although all books on Reiki that I have come across contain similar kind of information on the different techniques used for hands on healing yet one could easily say that the book under review seems the most original of them all. It contains details about the life of Dr. Usui the founder of this form of energy healing information about the origin of Reiki and complete healing manual with photographs of hand positions. It could have been still more useful if it had a list of diseases related to each hand position. Despite this lack, it is one of the better books on Reiki. I recommend it to all those who are interested in this ancient art of healing.

Rekha Jhanji

**ŚILOPADEŚAMĀLĀ-BĀLĀVABODHA** by Merusundaragani, ed. by H.C. Bhayani, Pub. L.D. Institute of Indology, Ahmedabad, 1980, pp. 30+192, Price- not mentioned.

From thirteenth to fifteenth century some Jain scholars felt that general public cannot understand the original texts on Jain ethics (*Śilopadeśa*) available in Sanskrit and Prakrit languages. They prepared some simple commentaries on these texts adding interesting stories as examples, so that the persons of immature intelligency may feel convenience to understand the noble ideas contained in them.

*Śilopadeśamālā* is one of the important texts written by Jaikirti disciple of Jaisingh Suri in Mahārāṣṭri Prakrit in hundred fourteen verses in Āryā metre in tenth century A.D. On this Shri Merusundaragani, in fifteenth century wrote commentary in old Gujarati prose in simple and lucid style with close translation of original verses (*Gāthās*) and stories in detail referred by Jaikirti as ideals of good characters.

Being a treatise composed in fifteenth century it is important for linking the steps of the development of the language of the region. Its most part contains about forty-three stories, hence, to know the advancement of the composing of stories in Indian society it has a special place. Persons interested in the study of comparative philology can also be much benefited and may get vivid idea of the language of that period.

Shri Bhayani and others collected about six manuscripts of *Śilopadeśamālā Bālāvabodha* and after thorough comparison of the text of all the manuscripts and establishing suitability of words in the context and metres (*Gāthās*) they decided about the authentic text of the book. In the introduction having discussion about the literature on *Bālāvabodha* and its importance for the society they dealt upon the original *Śilopadeśamālā* and its author, commentaries on it, Merusundargani and his other works, *Śilopadeśa Bālāvabodha* and its available manuscripts, editing technique and remarkable points of its language. Then the whole text has been given. After that a glossary of important words in alphabetical order is prepared. Thus Shri Bhayani and others have done a novel work by critically editing such an important book.

Kailash Chandra Vidyalankar

ŚRNĀGĀRAMAÑJARI (ŚILAVATICARITA RĀSA) by Jayavantasuri, ed. by Kanubhai V. Seth, Pub. L.D. Institute of Indology, Ahmedabad-9, January 1987, pp. 65+232, Price- Rs. 30/-.

Dr. Kanubhai has taken over the work of critical editing of *Śrīgāramāñjari* of Jayavantasuri the renowned scholar and poet of seventeenth century for the Ph.D. Degree of the University of Gujarat. For this he collected about five manuscripts referred in the catalogue edited by Mohan Lal Desai under the title *Jain Gurjara Kavio* (poets of Gujarat belonging to Jain sect), available in various libraries of manuscripts of the region.

On the basis of the comparison and close examination of the language, script and material used for writing the oldest manuscript was considered to be authentic and the whole text has been taken as it is. Though some words or lines which do not fit in the context or in the metre have to be changed in accordance with the other manuscripts.

Besides, the editing of the text, the author has given an exhaustive and critical introduction in which he has dealt with the contents of all the five manuscripts used to decipher the original text. The text is in old

Gujarati language which seems to be nearer to *Śauraseni Apabhraṃśa* and *Brajabhaṣā*. The script used for the text is *Devanāgarī*.

Then, after deciding about the personal life and time of the poet, his ten works in old Gujarati have been discussed with examples to show the real ability, originality and artistic genius of the poet.

*Śrigāraṇañjari* is one of the best literary works of Jayavantasuri. Dr. Kanubhai has given the summary of the story in a simple and lucid style and has shown the important place of the work in *Gujarati Jain folklore* which, developed in a novel style known as 'Rāsa'. Giving the critical estimate of the work Dr. Manubhai concluded that the story of *Śrigāraṇañjari* is well-knit, the characters of the story have their own individuality and par-excellent ability has been shown to depict the incidents in an active and pictorial style with full command on the language and suitable use of figures of speech.

Though, Jayavantasuri was a Jain ascetic but was also a genious poet with an emotional heart which throbs with the emotions of the characters of the story.

Kailash Chandra Vidyalankar

VEDIC HERITAGE by Ram Gopal, Pub. Spellbound Publications, Rohtak, 1999, H.B. pp. xii +189, Price- Rs. 300/-.

Dr. Ram Gopal occupies a place of prominence among Vedic scholars of international repute. For the layman a glance to some of the glowing tributes paid to his works by the most eminent scholars, reproduced at the end of this volume, will testify to his credential to write authoritatively on Vedic heritage. May it be the Vedic kalpasūtras or the Vedic grammar or exegesis or even the great poet Kālidāsa, whatever subject he has taken up for study, it bears the stamp of his profound erudition, deep understanding and extensive study. The present work is no exception.

*Vedic Heritage* opens with a preface of three pages followed by the contents and a two-page list of abbreviations. The text of the book runs into 182 pages while the index covers another three. The last four pages carry opinions on four of Ram Gopal's learned works.

To outline the contents, the first chapter traces the development of Vedic literature from the *Rgveda* to the Vedāngas while the second deals with Vedic poetry and its language. The third chapter is devoted to the reposition of the infinite, the Divine powers and eternal bliss in the Veda and the Upaniṣads and the fourth explains the distinguishing features of Vedic thought and its influence on Indian culture. The next five chapters 5-6 and 8-10 discuss in detail the extent of Vedic influence on the *Mahābhārata*, the *Bhagavadgītā*, Vālmīki, Kālidāsa and the Sanskrit grammarians. Chapter 7 examines some of the Epic legends woven around the Divine Powers extolled in the Veda.

Ram Gopal's presentation makes interesting and enlightening an account, which, by the nature of its subject, would have been sober and serious. The reader learns that of the several lost recensions of the *Rgveda*, the *Bāskala-Śākhā* contained eight Hymns more than the vulgate *Śākala* recension. The infinite, praised as Aditi, meaning unbound in time, space, light, energy, wisdom etc. in the *Rgveda*, is explained as Brahman in the Upaniṣads. Due to ignorance of the Vedic background of *Mahābhārata*, its scribes and editors have erroneously, replaced the original Vedic words in its Manuscripts and editions with the common words of Classical Sanskrit. The *Bhagavadgītā* incorporates ideas and passages borrowed from the Vedic texts with minor modifications to suit the context. The misinterpretation of Vedic metaphors resulted in various god-related legends in later works including the *Mahābhārata*. Vālmīki and Kālidāsa cherish Vedic ideas and traditions and reverentially refer to legends relating to Vedic deities.

Various pāṭhas devised to the purity and authenticity of the Vedic text, the seven prominent metres, commonly employed in the Veda, authorship and interrelation of Brāhmaṇa texts often with their relative antiquity, the grandeur and beauty of nature portrayed in the Vedic hymns, some of which defy translation, need to understand the enigmatic statements, metaphorical expressions and figurative use of words and to grasp the significance of the contributions of Pāṇini, Kātyāyana and Patañjali to the Vedic language and the decreasing dependability of later commentators, have all been explained with examples.

Shortage of space compels us to content ourselves, with this very modest sampling of what Ram Gopal offers with exhaustive references

and copious explanatory notes supported with Vedic verses, as a rule along with their English rendering.

Although the book is primarily meant for general reader, it contains information, which even the serious initiate into Vedic studies will find illuminating. But apart from its contents it is Ram Gopal's treatment of his theme that sets his work apart as a model of accuracy, authenticity and clarity. The reader would be pleasantly surprised to find that he gets much more than could be expected from this handy volume made available at reasonable price. We have noticed a few spelling mistakes for which the printers devil is to blame, e.g. contians for contains (p.2), menas for means (p.11), legand for legend (p.35), irrestible for irresistible (p. 47), starling for startling (p. 48), shinging for shining (p. 68), natureal for natural (p. 73) and wordly for worldly (p. 135). On p. 137 'to' has been left out after 'according'. It is hoped they will be removed in the second edition.

O.P. Bharadwaj

**ON THE MEANING OF THE MAHĀBHĀRATA** by V.S. Sukthankar, Pub. Moti Lal Banarsi Dass, 41U-A, Bungalow road, Jawahar Nagar, Delhi- 110007, 2nd ed., 1998, pp. x+146, Price - Rs. 150/-.

Although brought out as a second edition this book appears to be a reprint of its first edition published in 1957. It contains the text, running into 125 pages, of the four lectures which the late Dr. V.S. Sukthankar, well-known as the first general editor of the critical edition of the *Mahābhārata*, was invited to deliver on the '*Meaning of the Mahābhārata*' under the auspices of the University of Bombay in 1942.

In his 10 page introductory note Dr. G.C. Jhala, Hon. Secy. of the Asiatic Society of Bombay, relates the events from the sad and sudden demise of Dr. Sukthankar on the morning of the day fixed for the fourth lecture to the acquisition of the manuscript from Shri L.V. Sukthankar, son of the great savant and its publication. The book carries two indices of which the first, covering 6 pages, reproduces the Sanskrit quotations used in the text while the second gives the names and subjects in 15 pages. A short appendix also gives an English rendering of the German quotation on page 1.

In the first lecture, Dr. Sukthankar deals with the critics of the *Mahābhārata* and in the process examines the views of his noted predecessors including, Ramesh Chandra Dutt, Oldenberg, Frang Bopp, Christian Lassen, Søren Sørenson, J.J. Meyer, Sylvain-Levi Pischel, Jacobi, Field, Hopkins, Holtzmann, Barth & Bühler. In the three succeeding lectures the story of the great Epic is analysed from three different angles. The author's conclusion is that on the material or mundane plane it is the lively story of a fierce war of annihilation between two families of cousins ending in the victory of one of the claimants to the throne. Here the main interest of the poem is held and centred on character. On the ethical plane, or from the Dharmic view-point, the war is regarded as a conflict between the principles of Dharma & Adharma, the Pāṇḍavas standing for Dharma, the Kauravas for Adharma, both being the incarnations of the Devas and Asuras respectively and the war ends in the victory of Dharma. On the transcendental or metaphysical plane the story goes beyond Dharma and Adharma, beyond good and evil, develops what may be termed the philosophy of self, which may properly be regarded as an attempt at a synthesis of life. It represents a war between the higher self and the lower self of man, symbolized by the family of cousins, who are fighting for the sovereignty over the kingdom of the body.

Sukthankar tells us that the philosophy of the *Mahābhārata*, is identical with the philosophy of the *Gītā* and its Keynote is *samatva*. The *Mahābhārata* embodies the spirit of Yogic Idealism, its motive being active renunciation. When this is realised, questions as to the historicity of the polyandrous marriage of Draupadi, or the precise ethnic affinities of the Pāṇḍavas, or the exact date of the war, or the origin and development of the Epic, lose some of their glamour and cease to engross us, since the mighty work is primarily concerned with finding a solution to the problem of evil in life, nay, to the problem of existence itself. Rejecting modern criticism that sees contradiction or inconsistency or chaos in it. Sukthankar shows that the *Mahābhārata*, which may have started as an Epic, has certainly ended in becoming not a chaos but the cosmos, a mighty pulsating work, clothing in noble language and with pleasing imagery a profound and universal philosophy, a gloving and rhythmic synthesis of life.

Dr. Jhala has very aptly taken note of Sukthankar's love of precision and gracefulness of expression and we could not resist the

temptation of introducing the reader to these illuminating lectures, more or less, in the author's own words and expressions. It is needless to say that no scholar other than Dr. Sukhtankar was better justified to pronounce on the meaning of the great Epic of India and the general reader and the learned students will both find them interesting and highly educative.

The publishers have done a great service to the cause of *Mahābhārata* studies, in making this book available again in a neatly printed and reasonably priced handy volume.

O.P. Bharadwaj

**OFFICE YOGA** by Julie Friedeberger, Pub. Motilal Banarsi Dass, Delhi, 1998, pp. 1-155, Price- Rs. 75/-.

*Office Yoga* written by Julie Friedberger is a sincere endeavour for bringing home to its readers the significance of Yoga and its practice without any tensions for lack of time. It provides the useful information for keeping physically fit the persons who remain sitting for the most of their working hours. It is helpful even for the beginners. The special features of this book are the pictorial sketches of the exercises contained in it. The first and second chapters pertain to the exercises that can be done in a sitting posture. They have been well-elaborated by insertion of relevant sketches with brief notes that render them practicable.

It also contains the exercises that are to be performed in a standing posture. The fifth chapter deals with breathing, i.e. *Prāṇāyāma*. Good breathing is full, deep, slow and rhythmic and has many benefits. It releases tension, helps to overcome fatigue and to replenish energy; calms the mind, the nerves and the emotions; improves sleep, memory, concentration; purifies the blood by supplying more oxygen for the body cells. The book elaborates the correct procedure for deep breathing.

At the end of this monograph, a reading list for further consultations in this direction has been recommended which includes : Introductory and General books; Books on *Hatha-yoga*; The Classical Texts of Yoga; Books on Meditation and Books on Stress and Relaxation.

It can prove immensely useful for the persons who lack time to attend the regular classes. It provides us with handy instructions required

for keeping us free from mental tension, physical exhaustion and intellectual tiredness. In a brief but impressive manner, it is useable throughout the day. To call it a practical manual for getting relieved of the tension and stress caused by the routine drudgery is free from the blame of exaggeration.

The celebrated author Julie Friedeberger has worked in offices for more than thirty years. She has practised Yoga for twenty years and teaches Yoga to people who work in offices. In *Office Yoga*, she shares her experience of Yoga and working life with the readers for their own benefit.

I. Sharma

SELECTIONS FROM HINDU SCRIPTURES, SERIES No. 2,  
 RĀMĀYANA by G.C. Asnani, Pub. G.C. Asnani, 822, Sindh Colony,  
 Aundh, Pune-411007, 1996, pp. 1-133, Price- Rs. 15/-.

Selections from Hindu scriptures, composed, published and distributed by Shri G.C. Asnani proves out to be a beautiful approach to elucidate the *Maryādā-tattva* in *Rāmāyana*. The book has been contained to present a brief account of the incidents occurring in *Ayodhyākāṇḍa* of Vālmīki's *Rāmāyana*. The main purpose of *Rāmāyana* as unanimously acclaimed, by the renowned critics and Research scholars is to imbibe in its readers the spirit of carrying out the responsibilities of a benevolent father, indulgent mother, responsible husband, dedicated wife and a dutiful brother. In a nutshell, it is a combination of paternal, maternal, matrimonial and fraternal code of conduct.

*Rāmāyana* consists of seven kāṇḍas. Out of them *Ayodhyākāṇḍa*, the second one, depicts the poet's purpose to compose it and the forthcoming kāṇḍas convey to the readers the maturity of the sense of responsibilities which are shown at the initial stage in *Ayodhyākāṇḍa*. Sh. G.C. Asnani has tried to acquaint the reader with the qualitative spirit of the scripture in the best way he could. The whole episode presents before the reader a brief and vivid picture of the writer's literacy as well as reverential approach to the epic of world fame. He has tried to keep the essence and feeling of the main epic alive in this abridged translation. It is sure to add to the popularity of the main epic among the readers who hesitate to delve deep into the main epic due to shortage of time.

I. Sharma

**RESEARCH MONOGRAPH I : NEW LIGHT ON THE DATE OF THE RGVEDA** by N.R. Waradpande, Pub. Sanskrit Bhāṣā Pracārīṇī Sabhā, Nagpur, 1994, pp. 1-37, Price not mentioned.

The *Research Monograph-I* sheds new light on the date of the *Rgveda* and opens new horizons to satiate the curiosity of the researchers on vedic literature. The monograph presents before us the archaeological, astronomical and linguistic evidences regarding the date of the composition of *Rgveda*. The monograph is based upon a deep study of various aspects that contribute to the conclusion derived by the author. Taking various views into consideration he succeeds in proving that the *Rgveda* seems to have been standardised by Vyāsa by 3000 B.C. According to him the upper date for the composition of *Rgveda* points to 4000 B.C. and the lower date to 3101 B.C. He admits that the original works are older by thousands of years. This monograph can prove helpful for the genealogical study of *Rgveda*.

I. Sharma

**RESEARCH MONOGRAPH- II : THE RGVEDIC SOMA** by N.R. Waradpande, Pub. Sanskrit Bhāṣā Pracārīṇī Sabhā, Nagpur, 1995, pp. V+48, Price- Rs. 50/-.

The research monograph regarding the Rgvedic Soma is an appreciable attempt to shatter away the misconceptions spread by the western translators and their students. In this monograph, he has successfully attempted to collect the hymns of *Rgveda* dedicated to Soma. Soma in *Rgveda* denotes two different meanings. The first pertains to the moon and the second to hemp plant. The writer has tried to bring out the difference between the hemp plant and the Soma plant through the original sketch of the former and the imaginary sketch of the later. In this monograph the writer has quoted as many as eighty references from *Rgveda* in favour of his verdict that the Soma in *Rgveda* is unmistakably hemp and its derivatives are marijauana (*Ganja*) and hashis. Secondly he concludes that most of the hymns in *Rgveda* have double meanings one referring to the drink and smoke and the other to the moon. The monograph is quite helpful for new researchers in this sphere.

I. Sharma

SUNDARA-KĀNDĀ (ŚRĪ RĀMACARITA-MĀNASA) Trans. by  
Swami Satyananda Saraswati & Shree Maa, Devi Mandir, Pub. Moti Lal  
Banarsi Dass Pvt. Ltd., 1998, pp. 1-195, Price- Rs. 95/-.

*Sundara-kāndā* translated by Swami Satyananda Saraswati and Shree Maa is a unique endeavour for the expansion of the horizon of popularity of *Rāmacarita-Mānasa*. The uniqueness of this work lies in bringing out the symbolism contained in *Sundara-Kāndā* of *Rāmacarita-mānasa*. Rāma, the incarnation of Viṣṇu in manifestation of a complete man and the other characters like Lakṣmaṇa, Hanumān, Janaka and the places like Ayodhyā have been symbolically elaborated through spiritual metaphors which they stand for. Rāma represents consciousness (The *Puruṣa*) whereas Sītā symbolises nature (*Prakṛiti*), Hanumān symbolises the pure devotion. As elaborated in the introduction, *Sundara-Kāndā* pertains to the search of perfect nature (Sītā) by the soul (Rāma) after it is stolen by the selfishness of the ego (Rāvana). This search is rendered fruitful through sincere efforts put in by pure devotion (Hanumān). The devotion comes out triumphant over all the obstructions, vicissitudes and succeeds in tracing out the location where the nature is confined by ego. Finally, the Consciousness, Determination, Pure Devotion, Discrimination and all of their excellent friends build a bridge to the kingdom of the ego to secure the return of pure and divine Nature. As expected by the translator this symbolic translation is sure to popularise Hindu culture on global level. A special feature of this book is the triple script in which it is printed, i.e. Devanāgrī, Roman and Bānglā, so that, it may prove fruitful even for non-Hindi-knowing readers. At the end 'A glossary of names' of symbolic characters as depicted in *Rāmacaritamānasa* is added which has enhanced the utility of the work.

The small book is printed nicely and correctly, has got a fine get up and a very attractive cover.

I. Sharma

PURĀNAVIMARŚA SŪCIKĀ, Bibliography of articles on Purāṇas by  
P.G. Lalye, Hyderabad, 1985, pp.II+269, Price- Rs. 60/-.

This small monograph has been compiled with an eye to help out young scholars to get an idea about the research work done previously on allied topics related to Purāṇas.

There are two divisions of this small book. First part (vide pp. 1 to 88) consists of 694 entries, arranged in alphabetical order of the authors of articles, published in different volumes of indological journals other than the '*Purāṇa Bulletin*' of 'Kashiraj Trust, Varanasi'. Some book-titles related to Purāṇas are also included. The second part (vide pp. 89-269) is devoted to 'summaries of articles' from *Purāṇa Bulletin* (vide vols. 1st to XXVIth) for the year 1959 to 1984 A.D. It seems that summaries of all the articles of the said volumes, of this journal have been incorporated. It also seems, as has been indicated by Prof. P.G. Lalye – the compiler – in the preface (p.1), that most of the data may have been borrowed from *Prācī Jyoti* itself.

It is a very useful handy compilatory work which has widely and warmly been welcomed and truly helped young researchers and scholars as well as who chose to work on some particular aspect related to Purāṇic literature. It has proved highly valuable for all reference libraries and personal collections of serious scholars. Before the availability of this work, it was very difficult for a scholar to consult all the works and articles related to his subject of interest. This monograph supplies a list of required references readily in their hands. Serious researchers on Purāṇic literature are yet awaited. This work is available to serve as a means to that goal. Purāṇas are very rich in source material relating to Mythology, Philosophy, Geography, Society, History, Culture, and also Language. Present monograph is serving as a useful tool for getting information of all these and other aspects of Purāṇas. Prof. Lalye, himself an erudite scholar, have done work on *Devī Bhāgavata* and faced hardship in collecting source material in absence of such a tool as present one and pledged to prepare the present monograph for the benefit to forthcoming researchers. No doubt, it has proved its worth.

It would have been more useful if the dia-critical marks applied in the book on topics written in Roman. Some printing and punctuation mistakes are visible, such as in 97th entry on p. 81 a coma lacks between heading of the article and name of the journal. VIJNANANAMDA for VIJÑĀNĀNANDA (vide p. 82, entry no. 106) and egular for regular (vide

p.101, line 19) are printed. Printer's devil always takes its share. But on the whole it is a very welcome and useful book. Its get up is also attractive and Price Rs. 60/- is also reasonable.

Ranvir Singh

ZERO IN PĀNINI, M.D. Pandit, Pub. Centre of Advanced Study in Sanskrit, University of Poona, June 1990, pp. VI+201, Price Rs. 42/-.

Grammatical composition is regarded as an art as well as a science. It is regarded as an art in the sense that its structure must be as brief as possible but at the same time most comprehensive and cover all linguistic requirements, independent of any extra-individual elements. It is regarded as a science in the sense that it requires to be completely objective in analysing the linguistic data and lay down generalisations. *Aṣṭādhyāyī* of Pāṇini, in this framework, is a unique peace of Sanskrit grammar. Pāṇini has successfully applied a miraculous brevity as well as highest degree of scientific objectivity in his masterpiece. He has structured his work in such a way as to cover the maximum number of cases with the minimum number of statements. Thus Pāṇini's *Aṣṭādhyāyī* is a unique work, on the descriptive grammar of Sanskrit and is the earliest extent grammar of Bhāṣā which was currently spoken during his time (c. 6th cent. B.C.) in the north-west region of India. Although he has covered linguistic facts, figures and variations of a wider region, since he not only refers to the earlier stage of the language as occurring in vedic literature, but also spreads over the northern and eastern parts of India and has succeeded to standardize the Bhāṣā. It is clear that *Aṣṭādhyāyī* is not the first grammatical composition about Sanskrit as he himself mentions 10 predecessors – Āpiśali, Kāsyapa, Gārgya, Gālava, Cākaravarmanā, Bhāradvāja, Śākaṭāyana, Śākalya, Senaka and Sphoṭāyana – none of whose works have survived to our days.

Post-pāṇinian grammars like Cāndra, Sārasvata and Haima etc. could not take its place. Even today, study of Sanskrit Grammar is identified with the study of Pāṇini's *Aṣṭādhyāyī*. The tradition of its study has thus followed an uninterrupted course for about 2600-2700 years. In this time-span a voluminous literature in the form of commentaries and sub-commentaries grown around it. Pāṇini's system, i.e. Sūtrapāṭha (*Aṣṭādhyāyī*), Dhātupāṭha and Ganapāṭha is an almost thorough analysis of the sanskrit language and is 'composed with an algebraic condensation'.

yet is comprehensive; it is full of technicalities of a highly complicated nature; yet, once they are mastered, it is as clear as any work of scientific nature should be. Applicability of Pāṇinian system to the generation of different forms of Sanskrit language has been exhaustively treated by *Kāśikā* and *Siddhāntakaumudī* of Bhāttoji Dīksita, while the scientific system comprising linguistic and interpretational principles has been revealed by Kātyāyana and Patañjali.

The present monograph - ZERO IN PĀNINI - is a high standard piece of research and is a result of thinking process and debates of decades. The author clarifies that there are two broad categories of the descriptive techniques of Pāṇini. The first technique pertains to or helps in grammatical description of forms, which consists of *lopa*, *it sañjñā*, *pratyāhāra* and *anuvṛtti*. The second one pertains to or helps in the *sūtra* interpretation, which consists of *Anuvṛtti*, *Adhikāra*, *Paribhāṣā*, *Yoga-vibhāga* and *Praślistanirdeśa*. Here *Anuvṛtti*, is common to both the types, since it can be used in both of these fields. The three descriptive techniques, viz. *Lopa*, '*it*'*Sañjñā* and *Pratyāhāra* and the fourth one *Anuvṛtti* seem to have been based on the single principle, viz. *Lopa*, which can be rendered by the modern term zero.

This monograph is a study and minute examination of all these situations and has tried to find out the principles and/or similarities of these techniques in other sciences with a view to trace the origin of these techniques. The author says that Pāṇini employed the technique of zero in three spheres. The first and most important from the point of view of linguistic description is the sphere of grammatical analysis and description. The second one is the sphere of '*It*'*Sañjñā* which is an extra-grammatical or even extra-linguistic technique used in the field of linguistic description and the third is that of the *Anuvṛtti* in which the non-mention of the common elements amounts in final analysis to a zero in an implied sense. The author has found that these three zero techniques have some tradition or foundation in the pre-Pāṇinian vedic literature. The author feels that the title of this monograph should actually be expended to - 'The Use of Zero in Pāṇinian Grammar'.

This monograph consists of VII chapters and also facilitated with Subject-index, Bibliography and Abbreviations.

In the first chapter the linguistic zero has been illustrated in five categories :-

1. Zero of simple sound or sounds which are neither 'linguistic elements' nor 'class indices' as the *lopa* of the simple nasal-*m*-in  $\sqrt{damīś}$ .
2. Zero of the 'linguistic element' as the zero of *Apṛkta* sound- *v-* of the terminations *kvip*, *kvin*, *ṇvi* etc. or the zero of *āgama* -*m-* in *duhāna* as contrasted with *pacamāna*.
3. The examples of the 'zero' of (ś) a (p) (the *vikarana* of the Ist conjugation) in the form *atti* (contrasted with *khādati*) or *duhāna* (contrasted with *pacamāna*) provide example of a pure 'class index' amounting to 'zero'. The zero of 'sic' inserted in the place of *cli* which denotes the aorist in the *parasmaipada*, can also come under this category.
4. The total loss of the 'zero terminations' (= *sarvāpahārī lopa*) viz. *kwip*, *kwin* etc. is an example of the 'class index zero' as they denote a class of root-nouns. They can be contrasted with '*Yuc*' (= -*ana-*), *ṇvul* (= *aka*), *t̄m*, *t̄c-* etc. which also are applied to form root-nouns and are non-zero elements.
5. The zero of *ekādeśa* (*pūrvavarūpa* or *pararūpa*) can be put under the zero of 'a linguistic element'.

The second chapter deals with the *Itzeros* which are enumerated by Pāṇini in seven sūtras, i.e. I. 3. 2 to I.3.8. The term 'it' is the name or label of the sound which Pāṇini lays down as 'it'. Later commentators have called 'it' sounds as 'anubandhas'. The purpose to label 'it' is to make the sounds disappear, i.e. amount to zero. I. 3. 9, i.e. *tasya lopah* is one of the most important sūtras in *Aṣṭādhyāyī* which lays down that the sounds or sound groups which are termed as 'it' under conditions specified in the sūtras I. 3. 2 to I.3.8 disappear or become invisible and amount to zero. Same is the case with other 'it' sounds or *anubandhas* found in *Dhātus* or roots, *āgamas* or augments and *ādeśas* or replacing sounds or morphems. In some cases various 'it' sounds are added to terminations and dhatus in different contexts to serve particular/specific purposes. The termination - *ya-* is accompanied as many as nine different 'it' sounds in *Syan*, *Syan*, *yak*, *yat*, *yan*, *yañ*, *kyac*, *kyari* and *kyap*. The root  $\sqrt{mad}$  'to be glad & to intoxicate etc.' is found

reconstructed as *madi* (first conjugation), *madī* (first and fourth conjugation) and *mad* (tenth conjugation) and shows three different 'it' sounds. Same cases are found in *āgamas* and *ādeśas*. It looks very strange to create something merely to destroy it as soon as it is created. 'It' sounds are extra-linguistic elements in the sense that they are absolutely nowhere available in any linguistic form or expression in usage. 'It' sounds are purely zero terminations in the sense that each of their sounds satisfies the condition of being 'it' and hence becomes zero. In this respect, the zero terminations are nothing but a bundle or combinations of zeros.

One finds similarity and dis-similarity between 'it' zero and linguistic zero. The zero terminations like *ṇvi*, *kvip*, *kvin* etc., which are applied to form root-nouns, do not have pre-zero existence in any usable linguistic expression in the language. Secondly, just as the 'it' sounds have no non-zero counterpart, so also the zero terminations for mixing root-nouns do not have any non-zero counterpart. The zero *kvip*, which is introduced just to serve the need of a zero termination in verbal roots like *Bhāk* to satisfy the general symmetrical rules that there must be a suffix with a nucleus, cannot be compared or contrasted with a non-zero *kvip*, but as a termination it can be contrasted with other non-zero terminations like *ṇvul*, *tīc* etc. which do not amount to zero. The zero 'it' sounds, however, even as 'it', cannot be compared with other non-zero 'it' sounds, since obviously the division of a non-zero 'it' – sound does not exist at all. Thus one finds a definite grammatical principle behind the application and negation of the zero terminations; while none such principle is found for 'it' sounds.

There are, however, two reasons for introducing 'it' sounds, first for the convenience of the necessity of linguistic description and second is brevity. With the help of 'it' sounds Pāṇini distinguishes, the apparently similar or homophonous terminations, *dhātus*, *āgamas* or *ādeśas*, from one another. For example though the termination – *ya* – in the formations of *Kṛtya* and *Kāya* is homophonous but to differentiate Pāṇini has prescribed *kyap* and *ṇyat* respectively for their formations. For producing phonological modification, i.e. *vṛddhi* in the stem *kṛ* into *kār*, *ṇyat* termination is suggested for it having *ṇ* as 'it' in it. Thus "Pāṇini has infused the 'it' sounds with different powers to bring about the required modifications in the grammatical process of the formation in

question, laid down the rules and conditions and specified the limit of the spheres in which they would exercise their powers."

'It' sounds, author says, are extra-linguistic elements meant to serve a purely technical purpose, they must, strictly from logical point of view, be made to disappear from the scene as soon as their purpose is served. In this way, the zero of 'it' sounds is a differentiating as well as an operational zero. 'it' sound's operational capacity can be "compared with the operational signs of addition, subtraction, multiplication, division and a host of other signs used in mathematics for the purpose of signifying or suggesting the desired mathematical operation between two or more numbers." Further, the author describes that one finds 20 'it'-symbols in the field of *Dhātupāṭha*. Out of these 4 are non-performer and 16 perform positive function of grammatical operations. In all there are 35 types of 'it' symbols (19 of terminations and 16 of dhātus) and they give similar numbers of grammatical operations. In absence of these symbols, the author says, Pāṇini would have compelled to frame at least 35 more *sūtras*. There are two main divisions of a linguistic zero. The first is the potent power or strong zero, which is laid down by the express term *lopa* and it has the power to bring about the stated grammatical changes in the process of generating the formations. '*Pratyaya-lope pratyaya-lakṣanam*' I.1.62 is the *sūtra* which gives this power to the *lopa*. The second division is the impotent or weak zero, which is laid down by the terms *luk*, *Ślu* and *lup* and the *sūtra* which prescribes this function is '*Pratyayasya luk-Ślu-lupah*' I.1.61 and this Zero does not inherit the power of the gone Zero to bring about grammatical modifications. On the other hand 'it' Zero is always laid down by *lopa* prescribed by (*tasya lopah*) hence there are no such divisions of potent or impotent. But the 'it'- zero has positive as well as negative functions. Positive functions are to bring *guṇa*, *vṛddhi* and accent changes like *udātta*, *amudātta*, *svarita* etc. in the formation or stem or termination. Negative or neutral function in 'it'-sounds is where they are invested with the power to prohibit any phonological change in terms of *guṇa* or *vṛddhi* in the stem prescribed by the *sūtra* '*gkñiti ca*' – I.1.5 and nullifies or neutralizes the operation of the *sūtra*- *sārvadhātukārdhadhātukayoh* VII.3.84. Some-times the same 'it' sound is found to perform both the positive and negative or neutral function. The author has also taken note of the 'it' sounds found in *Māheśvara-Sūras* and says that Pāṇini found the clue for his technique of the 'it'-sañjña in the *Māheśvara-Sūras* and

supposes that there must be a sufficiently long time-interval between the two as the technique which seems to be very simple in *Māheśvara-Sūtras* seems to have evolved into highly complex and hence mature one in Pāṇini's grammar.

The third chapter deals with the *Anuvṛtti*-Zero implied in the *sūtrapātha* of *Aṣṭādhyāyī*. *Anuvṛtti* is borrowing or carrying over certain words/conditions/categories common between two or among many succeeding *sūtras*. Thus the repetition is avoided and common words of the preceding *sūtra* are to be automatically taken to be present in succeeding *sūtras*. It is employing indirectly the technique of Zero of common elements. What Pāṇini did in *Anuvṛtti* technique is that he took out all the common words occurring in all the *sūtras* and inserted them in one single *sūtra*, which was arranged at the head of all its dependent *sūtras*. It seems to be similar, the simple mathematical principle of factorization, viz. it looks like bracketed algebraic or mathematical expression with the highest common factor or factors out of the brackets. The *anuvṛtti* has been described to be of three types, i.e. (i) formal; (ii) semantic and (iii) semi-formal or semi-semantic. Formal *anuvṛtti* is a pure *śabdānuvṛtti*, i.e. borrowing of the form of the word. Semantic *anuvṛtti* is pure *arthānuvṛtti*, for example in the *sūtra-tasyāpatyam* IV.1.92 no word has been borrowed. It conveys 'his/her child/progeny'. *Kāśikā* while explaining it, remarks : *arthanirdeśo'yam*, i.e. 'this is a reference to the meaning'. Where some technical term- like *Prātipadika*, *dhātu* or *Arṅga*, to be borrowed in the following *sūtra* not only physically or formally but also as semantically, is termed as semi-formal or semi-semantic *anuvṛtti*. Pāṇini has not explained or defined the technique of *anuvṛtti* anywhere. This shows that the technique was well known to the then scientific world. All the types of Zero are employed for the sake of attaining maximum brevity in statements, so that a maximum number of cases may be covered up by minimum number of statements.

Fourth chapter deals with 'the linguistic Zero'- source of'. After a long discussion the author proposes that the concept of Zero or *lopa* or emptiness can never be explained in absolute conditions and consequently words. It can only occur in structural analysis and mathematics also does not seem to be exception to this. Was mathematics 'structural' in its beginning? The author after a long discussion proposes that this fact

also indicates a situation, in which the borrowing of the concept of the Zero seems to be philosophy to mathematics and not from mathematics to philosophy; in the present case, from Pāṇini to mathematics and not from mathematics to Pāṇini. The subject is vast and requires a deeper investigation by mathematicians and philosophers. The author also compares the Zero technique of Pāṇini and mathematics, with the *sūnya*-concept of the Buddhism, as expounded by Nagasena and Nāgārjuna and with *Abhāva* concept of Nyāya-Vaiśeṣika a system of logic as expounded by Kaṇāda, Gaṅgeśa Upādhyāya and Anṇambhaṭṭa. Concluding this comparison, the author says that the mathematical system of numbers is the only science which can be compared with the Pāṇinian system of grammar of words in so far as the aspects of formal procedure and positional analysis and notations are concerned. The other two systems have influenced and channelled the Indian Scientific and philosophical thought to a very large extent in ancient times. But, so far as the concept of *lopa* or Zero is concerned we find that the two philosophical systems have not contributed anything to Paninian or mathematical thinking and analysis.

The fifth chapter deals with 'the 'it' – Zero. Source of.' The 'it' Zero has been used by Pāṇini just as means of the technique and functions as a sign, marker or symbol and represent some specific grammatical functions. This technique has its roots in the pre-Pāṇinian vedic literature where words like *Indra* and *Agni* are used as symbols of certain functions or qualities, or vice-versa, the things which are symbolized by these words stand for the functions or qualities of *Indra* and *Agni*. Moreover, in the Vedic literature, *ekāksara* sounds are symbolized with something abstract or concrete, for example, - 'a iti Brahma', 'om iti vai sāma, om iti manah, om iti Indrah'. Innumerable references of sounds standing as symbols for some god or thing or entity, function, action or process, qualities etc. can be quoted from pre-Pāṇinian literature. The *tantra* literature in India and Tibet is a good example in this respect which uses symbols like *am*, *kam*, *jam*, *vam*, *lam* etc. as also mystic utterances like *hrām*, *hrīm*, *hrūm*, *hrom* etc. which are apparently meaningless but which have a great significance and convey a definite meaning according to *tantra* tradition. In employing the sounds as symbols : for some grammatical functions Pāṇini has done the same thing as has been done by the Vedic seers and *tāntrikas*. He also takes the single sounds as symbols, terms them as 'it', (ii) invests them with

definite powers are pre-defined spheres and lets them loose to work; and they work accordingly. He also inverts them with powers of symbolizing grammatical functions and processes and thus goes a step further than the Vedic seers. The 'it' symbol of Pāṇini can also be compared to what is called an *upalakṣaṇa* in Nyāya and can be contrasted with the *mukhyalakṣaṇa* called *viśeṣaṇa*.

The sixth chapter deals with 'the *Anuvitti*- Zero- the source of'. The author has proposed that this Zero can be compared with the Vedic technique of *galita* or *galanta*, where a repeated *mantra* or *pāda* is not repeated or dropped out by the reciters of the Vedic *padapāṭha* as well as vedic-reciters and was marked in the old manuscripts by the Zero sign or by the word *galita* itself. This technique was obviously evolved as a means of brevity and saving time. Pāṇini, as a skilled technicians, takes the hint and employs the technique in the arrangement of *sūtras* and we have this wonderful technique, which we call by the name *anuvṛtti*. He has narrowed down this technique upto one word instead of a full verse or *pāda* of *galita*.

Whole monograph has been summarised in the Resume which is added as the seventh chapter.

In Appendix 1 all the *paribhāṣās* regarding 'it' Zero found in *Aṣṭādhyāyī*, *Mahābhāṣya* and *Paribhāṣenduśekhara* are collected. In Appendix 2, some illustrative examples of the working of the Pāṇinian technique of 'it' Zero are illustrated. In Appendix 3, 'it'-sounds suggested by Vārttikakāra Kātyāyana are dealt with and a comparison with the Pāṇinian 'it'-sounds is also made out by the author. Appendix 4 presents a statistical picture of the five categories of *vyavasitas* to which 'it'-sounds are attached.

It is an outstanding analytical research work on the technique of Pāṇini. During scanning the text of this monograph we have noted down the printing mistakes occurred in the printing process. These are being recorded here, so that, may be rectified in the next edition of the work :

Misprint	Correct word	Page/line
Factorisatisation	factorisation	contents I/24
Pātañjali	Patañjali	3/19
Interpretinal	interpretational	3/30

<i>iyatā</i>	<i>iyattā</i>	4/23
- <i>bodheṇa-</i>	- <i>bodhena-</i>	4/27
<i>jñanamātrena</i>	<i>jñānamātrena</i>	4/29
phonological	phonological	10/25
non-existence	non-existence	24/19
<i>varṇa-</i>	<i>varṇa-</i>	24/20
- <i>visayakam</i>	- <i>viśayakam</i>	24/26
<i>śabdesu</i>	<i>śabdeṣu</i>	25/31
explicity	explicitly	26/13
- <i>nasośca</i>	- <i>nasośca</i>	27/10
cound	could	36/17
- <i>gheśv</i>	- <i>gheśv</i>	40/30
<i>nvul</i>	<i>ṇvul</i>	41/26
is	it is	42/11
Śākalyana	Śākaṭāyana	43/21
apeanance	appearance	46/1
in	is	50/6
Some words are missing		51/29-30
linguistuc	Linguistic	67/12
<i>bhu</i>	<i>bhū</i>	87/19, 146/27
<i>kāryāni</i>	<i>Kāryāṇī</i>	88/31
dispear	disappear	90/29
numbr	number	91/27
Fromative	Formative	92/3
analying	analysing	94/27
zeroed	zeroes	97/19
Sentence is not clear		97/19-21
-Fromal	-Formal	97/26
<i>agachat</i>	<i>agacchat</i>	99/9
sym rical	symatrical (?)	100/5
comparision	comparison	103/6
<i>atyantābhava</i>	<i>atyantābhāva</i>	107/24
lake	like	109/21
Śunyavāda	Śūnyavāda	110/2
philosophical	philosophical	111/4
<i>Mādhyamakaśātra</i>	<i>Mādhyamikaśāstra</i>	111/28
<i>śāstra</i>	<i>śāstra</i>	112/5
<i>Rgvedic</i>	<i>Rgvedic</i>	120/2

<i>ādhyāmika</i>	<i>ādhyātmika</i>	122/14
donnot	do not	128/28
frutiful	fruitful	129/7
this tage	this stage	129/23
<i>samjna</i>	<i>samjnā</i>	130/26
<i>Aṣṭādhyāyi</i>	<i>Aṣṭādhyāyī</i>	132/4
Patanjali	<i>Patañjali</i>	133/6&17
<i>adeśa</i>	<i>ādeśa</i>	136/6
<i>ay</i>	<i>au</i>	138/14
<i>paribhāṣa</i>	<i>paribhāṣā</i>	139/3
<i>vibhāṣa</i>	<i>vibhāṣā</i>	139/14
appensix	appendix	143/9
<i>prayaya</i>	<i>pratyaya</i>	143/12&146/24
sake brevity	sake of brevity	145/8
<i>yāṣudāgamaḥ</i>	<i>yāṣuḍāgamaḥ</i>	146/6
<i>āśīsi</i>	<i>āśīsi</i>	146/26
convese	converse	147/1
<i>nādī</i>	<i>nādī</i>	148/4&5
<i>-najīn</i>	<i>-najīn</i>	149/14
non.	nom.	151/16
<i>jho'ntah</i>	<i>jho'ntah</i>	151/28
<i>vrddhi</i>	<i>vrddhi</i>	152/11
<i>-ad-</i>	<i>-ad-</i>	155/6&173/4
<i>lit</i>	<i>lit</i>	155/14
!	<i>t</i>	157/15
<i>ādhyudāttas'ca</i>	<i>ādyudāttas'ca</i>	159/27
Panini	<i>Pāṇini</i>	160/3,6,164/23
Coma after <i>anudāttau</i> is to be deleted		160/5
temination	termination	162/10
<i>ūrṇāyū</i>	<i>ūrṇāyu</i>	164/11
optionally	optionally	166/14
<i>śadhitvā</i>	<i>śamitvā</i>	166/14
<i>-sūyatidhūnūditō</i>	<i>-sūyatidhūnūditō</i>	166/23
<i>nāglopiśāv</i>	<i>nāglopiśāv</i>	166/27
k ḥ	k, ḥ	168/12
teminations	terminations	170/6
<i>śidgauradibhyo'ṅ</i>	<i>śidbhidādibhyo'ṅ</i>	170/21

specificially	specifically	173/4
<i>amidatta</i>	<i>amidāta</i>	173/21
<i>yebho</i>	<i>yebhyo</i>	174/21
<i>-pāth-</i>	<i>-pāṭha-</i>	175/2
<i>udāttetāḥ</i>	<i>udāttetāḥ</i>	175/5
<i>atmanepada</i>	<i>ātmānepada</i>	175/10
<i>-nudāttetāḥ</i>	<i>-nudāttetāḥ</i>	175/12
<i>amāvāsyad-</i>	<i>amāvāsyad-</i>	176/14
<i>s</i>	<i>s</i>	178/12
vārttikākāra	Vārttikakāra	178/22
<i>vārttika</i>	<i>vārttika</i>	178/23
<i>vrksas</i>	<i>Vṛksas</i>	178/29
<i>-pūrvas'ca</i>	<i>-Pūrvas'ca</i>	181/13
synonyms	synonyms	184/28
<i>pratipadikas</i>	<i>prātipadikas</i>	188/22
<i>pratyayas</i>	<i>Pratyayas</i>	190/14
an an	an	192/5
BARU	BABU	196/6
Śaṅkara	Śaṅkara	197/5
<i>Paribhāṣendu-</i>	<i>Paribhāṣendu-</i>	199/13
<i>Brahmaṇa</i>	<i>Brāhmaṇa</i>	201/4

This work is an outstanding research publication and discovers the scientific nature of the Pāṇinian system of Sanskrit grammar. It presents the real development of scientific thought, rational objectivity, practical utility, logical consistency and optimum brevity in the presentation of high standard works like *Aṣṭādhyāyī* of Pāṇini. Prof M.D. Pandit is a versatile erudite scholar and has presented the different scientific and rational aspects of Pāṇini in his other works also. His publications are recommended to the serious scholars of grammar and philology. Present work is a unique research piece and must be consulted for the real introduction of Pāṇinian system.

Ranvir Singh

**INFORMATION OF RESEARCH  
CONDUCTED/BEING CONDUCTED  
AT  
DIFFERENT UNIVERSITIES/INSTITUTIONS IN INDIA**



**TITLES OF DOCTORAL THESES****I - ARCHAEOLOGY****Ph.D./D.Phil. (Degrees Awarded)**

<u>Sr. No</u>	<u>Title of the Thesis</u>	<u>Research Scholar</u>	<u>University</u>	<u>Year of Award</u>
1.	The Metal Technology of the Harappan and the Copper Hoard Culture : A Comparative Study.	Rajan Sheshadri	M.S.U. Baroda	1995

**Subjects on which Research is being Conducted  
Ph.D./D.Phil.**

2.	Harappan Burial Customs : A Study of the Disposal of the Dead with Specific Reference to Gujarat.	Abhijit Bimal Chandra Majumdar	M.S.U. Baroda
3.	Archaeology of Indian Shipping in Ship Building Technology.	Aloka Ramgopal Tripathi	M.S.U Baroda
4.	Iron Technology of Early Historic India.	Ambica Kumari Koodvila	M.S.U. Baroda
5.	Chalcolithic Terracottas of Gujarat.	Bhamini Ajit-singh Mahida	M.S.U. Baroda
6.	A Study of Black and Red Wares of Western Indian Chalcolithic Culture : Natural Sc. Approach.	Kajal Mahesh Shah	M.S.U. Baroda
7.	Study of Chalcolithic Settlements in Bhagavo and Sukhabhadar Valley Region.	Kiran V. Dimri	M.S.U. Baroda
8.	Maināmati – Sanskrit Inscriptional & Archaeological Study.	Krishna Banik Bijoy	M.S.U. Baroda

**III - EPICS AND PURĀNAS****Ph.D./D.Phil. (Degrees Awarded)**

1.	Varāhapurāṇa Eka Adhyayana.	P.K. Patel	Gujarat	1994
2.	A Cultural Study of the Padma-Purāṇa (Padma Charita) by Jainācārya Raviṣeṇa.	Yog Raj Sharma	V.V.I. Hoshiarpur, Punjab	1994
3.	Myths and Legends of Mahābhārata.	M.K. Sridhar	Bangalore	1995
4.	Śrī Mahābhāgavata Purāṇam- A Study.	Harsha B.Bhatt	M.S.U. Baroda	1995
5.	Vaiṣṇava Purāṇon ke Pariprekṣya men Vaiṣṇava Dharma kā Tulnātmaka evaṁ Vivecanātmaka Adhyayana.	Vinita Pathak	Kumaun	1995
6.	Viṣṇu-Purāṇa men Upalabdha Vaidika Viṣayon kā Adhyayana.	Om Dutt Sharma	V.V.I. Hoshiarpur, Punjab	1995

**Subjects on which Research is being Conducted  
Ph.D./D. Phil.**

7.	Description of Nature in the Five Great Sanskrit Epics- A Critical Study.	Vid. H.N. Suresh	Bangalore
8.	Nandipurāṇa- Reconstruction and A Study.	Nalini A.Desai	M.S.U.Barooda
9.	Devī-Purāṇa - A Cultural Study.	Saswati Sen	M.S.U.Barooda
10.	Agni-Purāṇa men Jyotiṣṭattva.	A.J. Pathak	Gujarat
11.	Mudgala Purāṇa-Eka Adhyayana.	Mrudula	Gujarat
12.	Kalki Purāṇa: Eka Adhyayana.	Atulkumar Jani	
13.	Rāmakathā Sāhitya men Urmilanu Pātra	Neela Upadhyaya	Gujarat
14.	Śrīmad- Devī-Bhāgavata-Purāṇa kā Samikṣātmaka Adhyayana.	Vishakha Antani	Gujarat
15.	Śrīmadbhāgavata evaṁ Vaiṣṇava Dharma - Eka Viślesaṇātmaka Vivecana.	Anand Ballabh Joshi	Kumaun
		Bhuvan Chand	Kumaun

16.	Brahma-Purāṇa kā Sāṁskṛtika Adhyayana.	Champa Pant	Kumaun
17.	Vālmīkiyā Rāmāyaṇa ke Āloka men Bhagavān Rāma ke Jīvana-Darśana kā Samīkṣātmaka Adhyayana.	Hari Om Mishra	Kumaun
18.	Vālmīki Rāmāyaṇa ke Āloka men Lakṣmaṇa kā Mūlyāṅkana.	Lala Ram Pandeya	Kumaun
19.	Mahābhārata ke Āloka men Yudhiṣṭhīra ke Jīvana Darśana kā Samīkṣātmaka Adhyayana.	Sunita Tiwari	Kumaun
20.	Śrīmad Devī Bhāgavatam: Eka Adhyayana.	Archana Mishra	Lucknow
21.	Purāṇon men Upalabdhā Vibhinnā Gītāon kā Dārśanika Anuśīlana.	Arun Kumar Pathak	Lucknow
22.	Āyurveda ke Āloka men Kūrmā-Purāṇa : Eka Samīkṣātmaka Adhyayana.	Om Prakash	Lucknow
23.	Agni-Purāṇa men Vyākaraṇa-Śāstra : Eka Pariśīlana.	Nilambar Jha	V.V.I. Hoshiarpur, Punjab
24.	Mahābhārata men Sāṁskṛtika evam Vaidika Sandarbhon kā Vivecanātmaka Adhyayana.	Vishvanath Chaubey	V.V.I. Hoshiarpur, Punjab
25.	Mahābhārata men Varnita Vanaspatiyon kā Sāhityika Dr̥ṣṭi se Adhyayana.	Balkrishna Kaushik	Punjabi University Patiala
26.	Gleanings from the Mahābhārata Philosophy.	V.V. George	Pune
27.	Purāṇagata Sūktiyon kā Viślesaṇātmaka Adhyayana.	Bhumka Lal Guha	R.V.U. Raipur
28.	Mahābhārata kā Jyotiṣa-Śāstriya Adhyayana.	Shiveshvar Upadhyaya	R.V.U. Raipur
29.	Vālmīki Rāmāyaṇa men Yajña.	Lakshmi Narayan Rawat	H.G.U. Saugor
30.	Vālmīki Rāmāyaṇa men Darśana.	Ishwar Pal	H.P.U.Shimla

## VI- HISTORY

### Ph.D./ D. Phil. (Degrees Awarded)

1.	Sati- A Historical Analysis of the Practice of Widow Immolation in Ancient India.	Chitra Tyagi	Kurukshtera	1994
2.	Trade in Western India with Special Reference to Gujarat (3rd Century B.C.-7th Century A.D.).	Shushmita Sen	M.S.U.Baroda	1995
3.	Artisans and Craftsman of North India (c. A.D. 7th Century to 12th Century ).	Kuldip Singh	Kurukshtera	1995

### Subjects on which Research is being Conducted Ph.D./D.Phil.

4.	Sculptures of Animals and Animafaced Brahmanical Deities in Gujarat (upto 13 <sup>th</sup> Century A.D.).	Hajarmas Rowi G.	M.S.U.Baroda
5.	Contribution of Sanskrit Inscriptions to the Study of Culture with Reference to Inscriptions of Southern and Western India.	Monokol Phra Khammoon	Pune

## VII - INDIA AND THE WORLD.

### Subjects on which Research is being Conducted Ph.D./D.Phil.

1.	Lion Fayastwangar ki Sanskrit Sroton par Ādhārita Rachanāen : Eka Adhyayana.	Anand Dubey	Kurukshtera
2.	Critical Study of Kāvya in Sanskrit Inscription of India and Kambodia.	Supatra Indiana	Pune

## VIII - LAW, POLITY AND ADMINISTRATION

### Ph.D./ D.Phil. (Degree Awarded)

1. Ācārya Cāṇakya kī Nyāya evaḥ Renu Kandapal Kumaun 1994  
 Daṇḍa Vyavasthā.

### Subjects on which Research is being Conducted Ph.D./D.Phil.

2. Evolution of the Criminal Laws in Ancient India upto one Metrical Smṛti of Manu. Niladari Sankar Bandyopadhyaya R.B.U.Calcutta

## IX. LINGUISTICS AND GRAMMAR D. Litt.

1. Bhartṛharipranīte Vākyapadiye Śabda-tattva –vimarśaḥ. Jaidatta Upreti Kumaun

### Ph.D./D.Phil. (Degrees Awarded)

2. Secondary Suffixes in Sanskrit Grammar. Dhirendra Kumar Das R.B.U. Calcutta 1994
3. Nāgeśa Bhaṭṭakṛta Mañjūṣāon ke Sandarbha men Nipātārtha- Vivecana. Sarita Kurukshetra 1994
4. Nirukta tathā Brhaddevatā : Eka Tulanātmaka Adhyayana. Baldev Chand Sharma Shimla 1994
5. Gādī Bolī ke Sanskr̥tamūlaka Śabda : Eka Bhāṣā-Vaijñānika Adhyayana (Bharamauri ke Sandarbha men). Chand Kishore Shimla 1994
6. Aspects of Grammatical Theory Constructions in the Aṣṭādhyāyī. RamaRao D.R. Bangalore 1995
7. Rūpasiddhi : A Study of Some Aspects. Phramaha Sriporn Rachiwong Pune 1995
8. Word Formation in Sanskrit (with Special Reference to Taddhita Formation). G. Rangarajan Madras 1995

9.	Vyākaraṇa-Śāstra-drṣṭyā Śrī Bhojadeva-Viracita-Śringāra-Prakāśasyaṇuśilanam.	Vijay Kumar Shukla	H.G.U. Saugar	1995
10.	Vyākaraṇa Darśana kā Ālocanātmaka Itihāsa.	Kumar Singh Varma	Shimla	1995

**Subjects on which Research is being Conducted  
Ph.D./D.Phil.**

11.	Śābdabodha-mīmāṁsā (Vyākaraṇa Śāstra ke višeṣa Āloka men).	Kashmiri Lal Chugh	Kurukshestra
12.	Bhratamuni Pranīta Nātya Śāstra ke Kriyāpadon kā Viślesaṇātmaka Adhyayana.	Raj Pal Kaushik	Kurukshestra
13.	Mahābhārata men Anuśāsana evam Āśvamedhika Parvon men Kriyāpadon kā adhyayana.	Ramesh Chander Arya	Kurukshestra
14.	Vyākaraṇa Siddhānta-Maṇjūṣā-gata 'Samāsa-Śakti-nirūpana' : Eka Samikṣātmaka Adhyayana.	Suman Kumari	Kurukshestra
15.	A Comparative Study of Pāṇinian Grammatical Tradition and Three Grammars of Pali.	Mahesh Deoker	Pune
16.	The Critical Edition of Kāśikā(ii).	Malhar Arvind Kulkarni	Pune
17.	The Critical Edition of Kāśikā(iii).	Puja Vinay Deo	Pune
18.	A Critical Edition of Kāśikā (iv).	Sasmita Dass	Pune
19.	Vākyapadiye Pāribhāṣika Padārtha Vicāra.	Suryakantham Peri	Pune
20.	Verbal Forms in Rgveda, Maṇḍala (vii).	Suvarana S. Shete	Pune
21.	Study of the Sādhana-Samuddeśa in the Vākyapadiya.	Yoshiyuki Jwasaki	Pune
22.	Mahābhārata ke Virāṭ-Udyoga evam Bhīṣmaparva ke Kriyārūpa : Eka Bhāṣika Adhyayana.	Dushyant Kumar	Shimla
23.	Pāṇiniya Sañjñā-Śūtron Kā Samikṣātmaka Adhyayana.	Hemprakash	Shimla

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|-----|--|-------------------------|--------|
| 24. | Bhāsa ke Kriyārūpa : Eka Bhāṣika Adhyayana.  | Kuldip Sharma           | Shimla |
| 25. | Mahābhārata ke Śāntiparvagata Kriyārūpa : Eka Bhāṣika Adhyayana.   | Lekhraj                 | Shimla |
| 26. | Mahābhāratagata Kriyāpada Eka Bhāṣika Adhyayana (Śalya, Sauptika, Strī, Anuśāsana, Āśvamedha, Āśramavāsī, Mausala, Mahāprāsthānika eva in Svargārohaṇa Parvon ke Sandarbha men). | Lekhram                 | Shimla |
| 27. | Mahāsuī ke Sanskrit-mūlaka Śabdon kā Bhāṣāvaijñānika Adhyayana.  | Mahander Pal<br>Sharma  | Shimla |
| 28. | Pāṇiniya -vyākaraṇa ke Prakriyā- Grantha : Eka Samikṣātmaka Adhyayana.   | Pravin Kumar            | Shimla |
| 29. | Mahidharakṛta ŚuklaYajurvediya Mādhyandina Saṁhitā Bhāṣyā- gata Nirvacana.   | Ranbadar<br>Singh Rawat | Shimla |

## X. LITERATURE AND RHETORICS

### Ph.D./D.Phil. (Degrees Awarded)

1.	A Critical Edition of the Commentary of Kumārasambhava of Kālidāsa by Jaisinhāhācāryaśiṣya.	Ambika K.G.	Calicut	1994
2.	Ākhyāyikāpaddhati of Rāma- panivāda : An Edition with Critical Study.	K.P. Sreedevi	Calicut	1994
3.	Anargha-rāghava kā Adhyayana.	Alpana Gupta	Kumaun	1994
4.	Bhāsa ki Sūktion men Nirūpita Jivanadarśana.	Mamta Rani	Kurukshetra	1994
5.	Nañjarājayaśobhūṣaṇa kā Samikṣātmaka Adhyayana.	Preet Singh	Kurukshetra	1994
6.	Haryana ke Sanskrit Rūpakon kā Nātyāśastrīya Adhyayana.	Raj Pal Singh	Kurukshetra	1994

7.	Śrīharipadmanābha Śāstri-viracita Śrī-Haricaritam Mahākāvya kā Samīkṣātmaka Adhyayana.	Satya Pal Sharma	Kurukshtera	1994
8.	Pañdītā Kṣamārāva ke Śrīmadāsacaritam evaṁ Śrītukārāmacaritam kā Samīkṣātmaka Adhyayana.	Sudesh Kumari	Kurukshtera	1994
9.	Sanskrit kī Hāsyā-Nātya-Paramparā : Eka Ālocanātmaka Adhyayana.	Gajendra Singh Bhadaria	Lucknow	1994
10.	Kāvyālāñkāra tathā Kāvya-Tantrasūkta kā Tulanātmaka Adhyayana.	Kiran Lata Shrivastava	Lucknow	1994
11.	Vyakti, Bhāva aura Rasa : Śaiva tathā Vaiṣṇava Sanskrit Paramparā kā Tulanātmaka Adhyayana.	Madhavi Mishra	Lucknow	1994
12.	Sanskrit Sāhitya men Arthāntaranyāsa Alaṅkāra : Siddhānta aura Prayoga.	Vidhudatta Pandey	Lucknow	1994
13.	Sternbach Dvārā Sampādita Cānakyanīti Śākhā Sampradāya ke Ādhāra para Cānakyanīti kā Samīkṣātmaka Anuśīlana.	Daya Sindhu Jha	V.V.I. Hoshiarpur Punjab	1994
14.	Mahākavi Aśvaghoṣa kī Kṛtiyon kā Rīti-Siddhānta kī Dr̥ṣṭi se Adhyayana (Buddhacarita aura Saundarānanda ke Sandarbha men).	Jitinder Mohan	V.V.I. Hoshiarpur Panjab	1994
15.	Jinasenācāryakṛta Ādipurāṇa kā Sāhityika Adhyayana.	Krishan Dev	V.V.I. Hoshiarpur Panjab	1994
16.	Bāla-Rāmāyaṇa : Eka Kāvya-Śāstriya Anuśīlana.	Mathura dass Sharma	V.V.I. Hoshiarpur Panjab	1994
17.	Śiśupālavadha Mahākāvya kā Dhvanisiddhānta kī Dr̥ṣṭi se Adhyayana.	Prem Chand Sharma	V.V.I. Hoshiarpur Panjab	1994
18.	Laghutrayī men Pratipādita Nīti-	Usha kumari Sharma	V.V.I. Hoshiarpur	1994

	Tattva kā Samīkṣātmaka Adhyayana.		Panjab	
19.	Pañdita Śrī Raghunātha Śarmā : Vyaktitva evam Kṛtitva.	Shiv Kumar Mishra	H.G.U. Saugar	1994
20.	Mahākavi Śaktibhadra Viracita Āścarya-Cūḍāmaṇi kā Nātya- Śāstriya Adhyayana.	Madan Mohan Sharma	Shimla	1994
21.	Śrī Narendra Pramūlari Kṛta Alaṅkāra-Mahodadhi kā Adhyayana.	Sneha Lata Sahalot	Udaipur	1994
22.	A Critical Study of the Dramatic Works of Pradhan Venkamatya.	M.S. Bhavani	Bangalore	1995
23.	Yādavendra-Mahodayam of Nilakanṭha with the Commentary of V.G. Ranade : A Critical Edition & Study.	Siddharth Y. Wakankar	M.S.U. Baroda	1995
24.	Nilakanṭhavijaya-Campū : Eka Adhyayana.	Ranjana Avasthi	Gujrat	1995
25.	Dr. Satyavrata Śāstri Kṛta 'Rāmakīrti-Mahākāvyam' Eka Samīkṣātmaka Adhyayana.	Poonam Sharma	Kurukshetra	1995
26.	Vedic Materials in the Principal Sanskrit Mahākāvyas.	Trilochan Behera	Kurukshetra	1995
27.	Bṛhattrayī kā Bhāratīya tathā Pāścātya Saundarya-Śāstriya Mūlyāṅkana.	Anita Mishra	Lucknow	1995
28.	Jayanta Bhaṭṭa Viracita Śanyata Nāṭaka: Eka Samīkṣātmaka Adhyayana.	Prayaga Narayan Mishra	Lucknow	1995
29.	Naranārāyaṇānanda Mahākāvya : Eka Adhyayana.	Ravi Kishor	Lucknow	1995
30.	Ratnāvalī Tathā Candrakalā Nāṭikaon kā Tulanātmaka Adhyayana.	Reeta Tiwari	Lucknow	1995
31.	Nītimālā : A Critical Study.	N. Sujatha	Madras	1995
32.	Alaṅkāraratnākara of Sobhakaramitra : A Critical Approach.	R.P. Pankaja	Madras	1995
33.	Nāṭakiyatattvam ke Pariprekṣya	Anuradha	V.V.I. Hoshiarpur Panjab	1995

	men Svapnavāsavadattam aura Tāpasavatsarāja-Caritam kā Tulanātmaka Adhyayana.		Hoshiarpur Panjab	
34.	Kṣatrapati-Carita-Mahākāvya- Kāvyatattva-Vimarśah.	Desh Raj Shankhayan	V.V.I. Hoshiarpur Panjab	1995
35.	Dr. Rāmaśaraṇa : Vyaktitva evam Kṛtitva.	Kamalesh Kumari Tiwari	H.G.U. Saugar	1995
36.	Ādhunika Sanskrit Sāhitya kā Vikāsa.	Shri Shrivastava	H.G.U Saugar	1995
37.	Māgha kā Kāvya-Śāstrīya Adhyayana.	Deshbandhu	Shimla	1995
38.	Bhaaravi Viracita Kirātārjaunīyam : Eka Sāhskṛtika Adhyayana.	Dinanath	Shimla	1995
39.	Mahākavi Bhāravi kī Alaṅkāra- Yojanā.	Kanwar Singh Verma	Shimla	1995
40.	Daśarūpaka aura Nātyadarpaṇa kā Tulanātmaka Adhyayana.	Om Prakash	Shimla	1995

### Subjects on which Research is being Conducted Ph.D./D.Phil.

41.	Theory and Practice of Sanskrit Drama with special reference to Kālidāsa's Dramas.	Anitha	Bangalore
42.	Udbhaṭa's Kāvyaalaṅkāra- Sārasaṅgraha : A Critical Study.	B. Vishwa- natha Bhat	Bangalore
43.	Śālikāñtha's Prakaraṇa-Pañcikā : A Critical Study.	E.N. Srinivas	Bangalore
44.	The Works of Vid. H.V. Narayana Shastri : A Critical study.	H.V. Venugopal	Bangalore
45.	The Concept of Sūrya in Sanskrit Literature.	K.B. Sudarshana	Bangalore
46.	A Critical Study of Śataka- traya of Bhartṛhari.	M. Satish Karanth	Bangalore
47.	The Concept of Ecology in Sanskrit Literature.	M. V. Prafulla	Bangalore
48.	A Critical Estimate of Sanskrit Kāvyas Based on Valmiki's	M. Vasantha Bhat	Bangalore

	Rāmāyaṇa.		
49.	Rīti, Guṇa Theory in Sanskrit Poetics.	R. Chikka Rangappa	Bangalore
50.	Puñcamahākāvyagalalli Stree Mattu Prakṛuti Sambandha.	S. Meenakshi	Bangalore
51.	Navarasas in Śrīmad Rāmāyaṇa.	Sree Srivatsa	Bangalore
52.	Ganeśasahasranāma : A Study.	Hemant Joshi	M.S.U.Baroada
53.	Commentaries on Vikramorvaśiyam of Kālidāsa : A Critical Study.	Jaydev Kumar Saha	M.S.U Baroada
54.	Parīkṣinnāṭakacakram : Samīksātmakam Adhyayanam	Praful Purohit	M.S.U. Baroada
55.	Creative Work of Shankarlal Maheshwar Bhatt : A Study.	Ramaben Umeshbhai Pandya	M.S.U. Baroada
56.	Some Sanskrit Poetesses : A Study.	Vai'shali R. Trivedi	M.S.U. Baroada
57.	A Critical Survey of the Hitopadeśa of Nārāyaṇa Paṇḍita.	Bandana	R.B.U.
58.	Śaṅkaradigvijaya : Eka Adhyayana.	Kundu	Calcutta
59.	Piyūśavarṣa Jayadeva : Vyaktitva ane Sāhitya.	H.A. Joshi	Gujarat
60.	Candodarśana : Eka Adhyayana.	M.C. Gor	Gujarat
61.	Mahākavi Bhavabhūtipraṇīta Uttaraṁacaritam tathā Mahākavi Dīnāgapraṇīta Kundamālā kā Tulanātma Adhyayana.	Meena Vyas Asha Pant	Gujarat Kumaun
62.	Kirātarjunīyam kā Manovaijñānika Adhyayana.	Asha Parni	Kumaun
63.	Viśeśvara Pāṇḍe-viracita Āryā-Saptaśatī kā Samīksātmaka Adhyayana.	Bhagwati Negi	Kumaun
64.	Vidyānandi-praṇīta Sudarśana-caritam kā Samīksātmaka Adhyayana.	Champa Sauragi	Kumaun
65.	Śiśupālavadha men Bimba-Yojanā.	Deepa Tewari	Kumaun
66.	Śrī Rāmakīrti Mahākāvya kā Samīksātmaka Adhyayana.	Durga Dutta Tripathi	Kumaun

67.	Kathāsaritsāgara evain Daśa-kumāracarita ke Strīpātron kā Samīksātmaka Adhyayana	Jagdish Ram	Kumaun
68.	Abhirāja Rājendra Miśra-praṇīta Mahākāvyon kā Samīksātmaka Adhyayana.	Kamal Joshi	Kumaun
69.	Bhavabhūti ke Pātron kā Manovaijñānika Adhyayana.	Kumud Bishth	Kumaun
70.	Sanskrit Sāhitya ko Kūrmācalanareśa Mahārāja Rudracandra Deva kā Yogadāna.	Mahender Singh Mehra	Kumaun
71.	Śrīrūpagosvāmi Prāṇīta Rūpakon kā Nātyāśāstriya Adhyayana.	Nandidevi Satyavali	Kumaun
72.	Mānasakhaṇḍa kā Samīkṣātmaka Adhyayana.	Narayana Dutt Joshi	Kumaun
73.	Śrī Brahmadatta Vāgmi-praṇīta Pārthacaritāmr̥tam Mahākāvya kā Samīkṣātmaka Adhyayana.	Navin Chandra Joshi	Kumaun
74.	Mahākavi Jñānasāgara-Prāṇīta Jayodaya-Mahākāvya kā Samīkṣātmaka Adhyayana.	Pramod Kumar	Kumaun
75.	Alaṅkāra-Sarvasva kī Jairatha-Prāṇīta Vimarśinī Ṭīkā kā Eka Samīkṣātmaka Adhyayana.	Pushpa Jeena	Kumaun
76.	Dr. Balabhadra Prasad Goswami kī Sanskrit Nātyakṛtiyon kā Samīkṣātmaka Adhyayana.	Satyapal Gangwar	Kumaun
77.	Śrī Harinārāyanādikṣita-Kṛta Bhīṣmacaritam : Eka Samīkṣātmaka Adhyayana.	Anuradha Gautam	Kurukshetra
78.	Vanamālidāsa-Kṛta Śrīhariprēsthāmahākāvya kā Samīkṣātmaka Adhyayana.	Anuradha Sharma	Kurukshetra
79.	Gāngādevī-Kṛta Madhurā-Vijayam : Eka Samīkṣātmaka Adhyayana.	Dharampal	Kurukshetra
80.	Śrīsatyavrataśāstrī Kṛta Śrī Gurugovindasimihacaritam : Eka Samīkṣātmaka Adhyayana.	Inderjit Kaur	Kurukshetra
81.	Rūpagosvāmī tathā Sanskrit	Narendra	Kurukshetra

	Nātyasāstra.	Pratap Singh	
82.	Jagguśrī Vakulbhūṣaṇa Viracita Adbhutadūtam Mahākāvya : Eka Adhyayana.	Narayan Kaushik	Kurukshetra
83.	Śabda-śaktiprakāśikāyāṁ Nāmaprakaraṇasya Sopapattipariśilanam.	Puran Chandra Pandey	Kurukshetra
84.	Mahākavi Kālidāsa Viracita Meghadūtam evaṁ Vasantatriyambaka Śevaḍe Viracita Abhinava Meghadūta kā Tulanātmaka Adhyayana.	Sunita Rani	Kurukshetra
85.	Hajārlāla Vidyālāṅkāra Kṛta Śatakona kā Samālocanātmaka Adhyayana.	Vishvabandhu Kaushik	Kurukshetra
86.	Śrī Bahurūpa Miśra Kṛta-Dīpikā- Tīkā ke Āloka men Daśarūpakam kā Samikṣātmaka Adhyayana.	Annapurna Saxena	Lucknow
87.	Pālivāṁśa-Sāhitya kā Saundarya- Śāstrīya Adhyayana.	Jaya Vajpayee	Lucknow
88.	Sanskrit Kāvyaśāstropayogī <sup>1</sup> Muktaka Sāhitya kā Paramparānugata evaṁ Śāstrīya Adhyayana.	Manoj Kumar Sahu	Lucknow
89.	Sanskrit ke Pramukha Mahākāvyon men Citrita Grāmya Jivana.	Praveen Singh	Lucknow
90.	Ullāgharāghava Nāṭaka kā Saundarya-Śāstrīya Adhyayana.	Ramesh Kumar Tiwari	Lucknow
91.	Nilakanṭha Dīkṣita kī Kāvya- Sampat kā Alaṅkāra-Śāstrīya Dr̥sti se Anuśilana.	Rekha Shukla	Lucknow
92.	Śrī Kr̥ṣṇa Joshi Viracita Rāmarasāyana Mahākāvya : Eka Adhyayana.	Renu Panta	Lucknow
93.	Pradyumnañanda Nāṭaka: Samikṣātmaka Adhyayana.	Sarita Vajpayee	Lucknow
94.	Sanskrit men Acetana Padārthon ke Dautya Para Āśrita Sandeṣa Kāvya: Eka Samikṣātmaka	Sarita Vajpayee	Lucknow

## Adhyayana.

95.	Sanskrit men Nāṭikā Sāhitya aura Kamalinikā Harīṣa Nāṭikā.	Shivani	Lucknow
96.	Viśakhadatta Kṛta Mudrārākṣasa kī Tīkāon kā Pāṭhālocana aura Adhyayana.	Sudhi	Lucknow
97.	Sanskrit ke Pakṣiyon ke Dautya para Āśrita Sandeṣa Kāvya : Eka Samīkṣātmaka Adhyayana.	Vandana Tiwari	Lucknow
98.	Kāvyaaguṇas in Theory and Practice.	Madhavi Dipak Joshi	Mumbai
99.	Mahākavi Kālidāsa ke Nāṭakon men Pratipādita Naitika Tattvon kā Ālocanātmaka Adhyayana.	Aruna Sud	V.V.I. Hoshiarpur Panjab
100.	Haravijaya Mahākāvya men Prakṛti-Citraṇa.	Gian chand Sharma	V.V.I. Hoshiarpur, Panjab
101.	M. M. Mathurā-Prasāda Dīkshita ke Nāṭakon men Bimba-Yojanā.	Madhu Bala	V.V.I. Hoshiarpur Panjab
102.	Dhvani Siddhānta evam Prayoga (Bhāravi se Śrīharṣa taka kī Kṛtiyon ke Viśiṣṭa Sandarbha men).	Kamaljeet Kaur	Punjabi University Patiala
103.	Sanskrit Sāhitya men Upamāna tathā Varṇanīya Viṣaya : Siddhānta evam Prayoga (Aśvaghoṣa se Śrī Harsa taka kī Kṛtiyon ke Viśiṣṭa Sandarbha men).	Kavita Parashar	Punjabi University Patiala
104.	Rāgakāvya-Paramparā men Rāṣṭra-Vāṇī kā Adhyayana.	Anjana Pathak	H.G.U. Saugar
105.	Ācārya-Baccūlālāvasthināḥ Kāvyaकृतिवम्.	Brijendra Kumar Hatai	H.G.U. Saugar
106.	Nilakanṭha-Dīkṣita-Praṇīta Gaṅgāvatarāṇa-Mahākāvya kā Ālocanātmaka Adhyayana.	Ram Pyari Dube	H.G.U. Saugar
107.	Dūtakāvya Paramparā ke Sandarbha men Meghadūtam evem Abhinava-Meghadātām kā	Sampurnanand Upadhyaya	H.G.U. Saugar

	Tulanātmaka Adhyayana.		
108.	Ānanda -Rāmāyaṇagata Dhārma evaṁ Saṁskṛti kā Samīkṣātmaka Adhyayana.	Anita Dangwal	Shimla
109.	Abhirāja Dr. Rajendra Miśra Kṛta 'Jānakījivanam' Mahākāvya kā Samīkṣātmaka Adhyayana.	Gyan Chand Pathak	Shimla
110.	Prabhāvatīpariṇaya : Eka Samīkṣātmaka Adhyayana.	Jagdish Chand Sharma	Shimla
111.	Murāri-Kṛta Anargharāghava- Nāṭaka kā Samīkṣātmaka Adhyayana.	Meera Devi	Shimla
112.	Kādambarī kī Antaḥkathāyē : Eka Adhyayana.	Suresh Kumar	Shimla
113.	Bhāsa-Viracita Abhiṣeka-Nāṭaka: Eka Samīkṣātmaka Adhyayana.	Vina Kumari	Shimla
114.	Abhidhānappadipikā : A Study of the Text and its Commentary.	Medagama Nandawansa	Pune
115.	Dharmaśāstra as Reflected in the Five Great Mahākāvyas.	Ramidas Acharjee	Pune

## XI - MISCELLANEOUS

### Ph.D./D.Phil. (Degrees Awarded)

1.	Kālidāsa Sāhitya Rūpapradā Kalā ke Āloka men.	Shrinivas Ayyar	Udaipur	1994
2.	Atharvaveda men Āyurvediya Tattva : Eka Adhyayana.	Chunnilal Sharma	Shimla	1995

### Subjects on which Research is being Conducted Ph.D./D.Phil.

3.	The Veeraśaiva Pañcaprēṭhas - A Study.	V. Rajashekhar	Bangalore
4.	Jvaratimira-Bhāskara -A Text of Indian Medicine.	Minakshi Ghosal	R.B.U. Calcutta
5.	Mantra Tantra ane Yantra-mana Sādhanā ane Upāsanā.	Jagdish C. Pandya	Gujarat
6.	Bhojasāgara Kṛta Dravyānuyoga-	Randhir Singh	Kurukshestra

	tarkāñā kā Samālocanātmaka Adhyayana.	Kaushik
7.	Vātsyavaradarājācārya Kṛita Tantrasāra : Eka Samīksātmaka Adhyayana.	Suniti Saxena Lucknow
8.	Mahākavi Kālidāsa kī Kṛtiyon men Paryāvaraṇa.	Vinod Kumar Lucknow
9.	Ancient Indian Myths and Symbols in Pictorial Expression (as Seen from Sanskrit and Allied Literatures).	Vidya V. Mumbai Kamat
10.	Maṅkhaliputra Gośālaka : Eka Vyaktimata.	Balasahe B. Pune Bhagare
11.	The Korean Dances and Theory of Indian Yogic Dances.	Jeong Sook Lee Pune
12.	A Critical Study of Modern Sanskrit Dictionaries.	Lata Desphande Pune
13.	Technique of Classical Indian Dances in Ancient Sanskrit Literature.	Marina V. Pune Orelskaya
14.	The Concept of Svāsthya according to Yoga and Āyurveda.	Rupali Pune Ravindra Kapare
15.	Travellogue in Sanskrit.	Umakant Patra H.G.U. Saugar
16.	The Concept and Doctrines of Education in Mahābhārata.	Uttam Singh Shimla

## XII A - PHILOSOPHY AND RELIGION (BUDDHIST)

### Subjects on which Research is being Conducted Ph.D./D.Phil.

1.	Buddha Darśana men Nirvāṇa kā Svarūpa- Scherabatskīke Bhāṣya ke Viśesa Sandarbhā men.	Shailesh Kumar	Kurukshetra
2.	Buddhacarita men Pratipādita Dārśanika Sandarbhān kā Samīksātmaka Adhyayana.	Mohanlal Azad	Shimla
3.	A Study of Certain Concepts of Substantial Existance in	Lkuro Hatori	Pune

Buddhism.

## XII B - PHILOSOPHY AND RELIGION (NON-BUDDHIST)

### Ph.D./D.Phil. (Degrees Awarded)

1.	Amṛtacandrasūri-kṛta Tattvārthaśāra : Eka Samīkṣātmaka Adhyayana.	Asha Bharati	Kurukshtera	1994
2.	Jaina-Tarkabhāṣā : Eka Samīkṣātmaka Adhyayana.	Maya Ram	Kurukshtera	1994
3.	Raghunātha Śiromāṇi Kṛta Padārthatattvanirūpaṇa : Eka Adhyayana.	Savitri Devi	Kurukshtera	1994
4.	Moral Philosophy of The Gītā & Its Important Western Parallels.	Sumitra Kumari	Kurukshtera	1994
5.	A Critical Study of Śrīmad- Rājchandra's Philosophy and Spiritualism in the Prakrit Canonical and Non-canonical Literature.	U.K. Pungaliya	Pune	1994
6.	A Critical Study of the Nyāyabindu of Dharmakīrti.	K.K. Ambikadevi	Calicut	1994
7.	The Materialistic View in Indian Philosophy.	K.U.Chacko	Calicut	1994
8.	The Contribution of Kerala to Advaita-Vedānta.	Sarala K.K.	Calicut	1994
9.	Śrī Aurobindo –O-Lokamānya Tilaker Bhāṣyāloke Śrīmad- Bhagavad-Gītā. (In Bengali).	Namita Dutta	R.B.U. Calcutta	1994
10.	Henry David Thoreau in the Light of Sanātana Dharma.	K. Sundararaman	Madras	1994
11.	Philosophical Contribution of Thinkers of Indian Renaissance (Limited to Thinkers of Bengal from 1800A.D.–1920A.D.).	Mita Basu	M.S.U. Baroda	1995
12.	A Critical Edition and Study of Pūrṇapuruṣārtha-chandrodaya.	K. Vijaya- krishna Pillai	Calicut	1995
13.	Sāṅkhya-kārikā kī Yuktidīpikā Tīkā : Eka Samīkṣātmaka Adhyayana.	Lila Dhar Sharma	Kurukshtera	1995
14.	A Study of the Commentaries of	Pranananda	Kurukshtera	1995

	Ānanda Tīrtha and Jaya Tīrtha on Śrīmadbhagavadgītā.	Rath		
15.	Patañjali ke Aṣṭāṅga-Yoga kā Samikṣātmaka Adhyayana.	Dharavallabha Pandey	Kumaun	1995
16.	Bhāratīya Darśana men Sādhanā kā Swarūpa (Jaina Bauddha tathā Pātañjala-Yoga Darśana ke Viśesa Sandarbha men).	Vasundhara Shukhla	Kurukshetra	1995
17.	Nyāyakusumāñjali kā Ālocanātmaka Anuśilana.	Keshavanand Kaushal	V.V.I. Hoshiarpur Panjab	1995
18.	Sāṅkhya-Pravacana-Bhāṣya : Eka Tulanātmaka Adhyayana.	Rameshwari Dutt	V.V.I. Hoshiarpur Panjab	1995
19.	Yogavāsiṣṭha men Mānasatattva.	Varinder Kumar	V.V.I. Hoshiarpur Panjab	1995
20.	The Concept of Pramāṇa in Nyāya.	S. Prasad Ramalal	Pune	1995

### Subjects on which Research is being Conducted Ph.D./D.Phil.

21.	A Critical Study of 'Abhāva' in Indian Philosophy.	Chandramouli Sindagi	Bangalore
22.	Bhāratīyadarśanaparamparāyām Nyāya-vyākaraṇa-śāstrayoh Śabda-bodha-vimarśah.	Prabhuling Hebbal	Bangalore
23.	A Critical Study of Śaṅkarācārya's Gitā-Bhāṣya.	Uma Devi L.	Bangalore
24.	An Aesthetic Study of Gadya- trayam of Śrī Rāmānujāchārya.	Veena Arun	Bangalore
25.	Śivādvaitamañjarī of Svaprabhānanda Śivācārya : A Critical Study.	Y.R.Channa- basavaiah	Bangalore
26.	Alaṅkāra Works of Naiyāyikas : A Study.	Preeti Adhiya	M.S.U. Baroda
27.	Keśavakāśmīrī's Tattvaprakāśikā on the Śrīmadbhagavadgītā : A Study.	Rajendra Kumar Gohil	M.S.U. Baroda
28.	Freedom, Karma and Indi-	Rajesh Kumar	M.S.U.

	viduality : A Comparative Study of Hinduism and Christianity.	Mishra	Baroda
29.	A Critical Study in Rationalism and Empiricism (From Socrates to Kant).	Sashi Prabha Dohra	M.S.U. Baroda
30.	Bhaktirasāmṛtasindhu of Rūpagosvāmī- A Critical Study	Umesh Tewari	M.S.U. Baroda
31.	Śrī Vallabhācārya - kṛta Anubhāsyasya Dārśanika-mahattvam.	Urmila Bhatt	M.S.U. Baroda
32.	Comparative Study of Śaṅkara and Rāmānuja with Reference to the Bhagavadgītā.	Varadrajan A. Acharya	M.S.U. Baroda
33.	Vivekāmṛta- An Unpublished Text on Monistic Vedānta.	Niranjan Purohit	R.B.U. Calcutta
34.	Nyāyalilāvatī-Prakāśa-Dīdhiti- Construction of Text : Analytical Study.	Suparna Basu Mishra	R.B.U. Calcutta
35.	Samāsavāda of Govinda Bhāṭṭācārya : A Critical Edition.	Tulika Chatto- padhyaya	R.B.U. Calcutta
36.	R̥gvediya Upaniṣadon kā Dārśanika Anuśilana.	Anshuman Shukla	Lucknow
37.	Bhāratīya Darśana men Nigamāgama Paramparā : Eka Antaḥ-Sambandhā.	Neelam	Lucknow
38.	Spandanirṇaya : Samālocanātmaka evaṁ Dārśanika Adhyayana.	Punam Mishra	Lucknow
39.	Bhāṭṭābhāskara Kṛta Śivasūtra- Vārtika kā Dārśanika Anuśilana.	Rajiva Lochan Pathak	Lucknow
40.	Ācārya Gaudapāda ke Dārśanika Cintana kā Advaita Vedānta men Yogadāna.	Reena Johari	Lucknow
41.	Nirīśvaravādī Darśanon kā Tulanātmaka evaṁ Samikṣātmaka Adhyayana.	Hoshiar Singh Bankoti	Kumaun
42.	Buddhacarita kā Manovai- jñānika Anuśilana.	Manju Joshi	Kumaun
43.	Bhāratīya Āstika Darśanon men Srsti Prakriyā kā Samikṣātmaka Adhyayana.	Satyapal Singh	Kumaun
44.	Yājñavalkya-Smṛti kī Mitāksarā	Sushama	Kumaun

	Tikā kā Samālocanātmaka evam Viśleṣaṇātmaka Vivecana.	Tripathi
45.	Vedānta Prabodha : Eka Samīkṣātmaka Adhyayana.	Tajendar Pal Kumaun Arora
46.	Yājñavalkya-Smr̄ti kā Samīkṣātmaka Adhyayana.	Ushā Gupta Kumaun
47.	Upāsakadaśāṅgasūtra : Eka Samīkṣātmaka Adhyayana.	Amita Jain Kurukshetra
48.	Bhāratīya- Darśana men Jaṭa Tattva ki Avadhāraṇā : Jaina, Vaiśeṣika evain Sāṅkhya ke Viśeṣa Sandarbha men.	Pratibha Arya Kurukshetra
49.	Nature of Worship (From the Main Purāṇas to Modern Times).	Ramayana Mumbai Prasad
50.	Uttarājjhayāṇasūttāṇi Dārśanika Drṣṭikonātūna Taulanika Abhyāsa.	Acharya Anita Sudhir Pune Bothara
51.	A Comparative Study of the Doctrine of Divinity between the Holy Bhagavadgītā and the Bible.	Bong Tae Pune Kim
52.	A Critical Study of the Similes in the Brahmasūtra-Śāṅkara- Bhāṣyam.	Ganapati. V. Pune Bhat
53.	A Critical Study of Piṇḍa- Nivartana-Nirdeśa-Kārikā with Introduction, Notes and the Resolution of the Text from Tibetan into Sanskrit.	M. Ana Pune Carmen Nagulei
54.	A Critical Study of Prakrit Jaina Hymns.	Rajashri Pune Mohadikar
55.	Jaina Darśanātīla Bhāvanā, Saṅkalpanā, Āśaya Āṇi Abhivyakti : Eka Cikitsaka Abhyāsa.	Sadhvi Punyashilaji Jain Pune
56.	Some Aspects of Nikāyas in the Light of Sanskrit Literature.	Sharada S. Pune Joshi
57.	Gauḍapāda – Kārikā aura Pañcadaśī - Eka Tulnātmaka Adhyayana.	Ambika Shimla Kumari

## XIV - SOCIAL AND ECONOMIC INSTITUTIONS

### Ph.D./D.Phil. (Degrees Awarded)

1.	Man and Society in Advaita Vedānta.	Nabendu Bhattacharya	R.B.U. Calcutta	1994
2.	Evolution and Growth of Culture in Ancient Mahāśāstra.	N.D.Parekar	Shivaji Univ. Kolhapur.	1994
3.	Jātakamāla aura uskā Sāṃskṛtika Adhyayana.	Sampada Sathe	R.V.U. Raipur	1994
4.	Sanskrit Nāṭakon men Sāmājika Samasyāyen.	Dinesh Chaubisa	Udaipur	1994
5.	Trade and Commerce in Kauṭilyas Arthaśāstra.	H.Venkateshappa	Bangalore	1995
6.	Mewara ke Sanskrit Kāvyon men Samāja-Citraṇa.	Jyoti Tiwari	Udaipur	1995
7.	Sanskrit Nāṭya Sāhitya men Nārī.	Sulakshana Sharma	Udaipur	1995

### Subjects on which Research is being Conducted Ph.D./D.Phil.

8.	A Critical Study of South Indian Brahmanical Saṃskāras with Special Reference to Karnataka.	A. Anantha-narasimhachar	Bangalore
9.	The Image of Woman as Projected in Purāṇas.	K.S. Rama	Bangalore
10.	Social Values in Sanskrit Literature.	N.Venkatesha Rao	Bangalore
11.	Women in Sanskrit Ornate Poetry.	R. Sobha	Bangalore
12.	System of Taxation in Ancient India.	S.	Bangalore
13.	Upanisade Loksamaj O Aihik Jivan (in Bengali).	Jaya Lakshmi Gopi Ballabh Ray	R.B.U. Calcutta
14.	The Economic Life of Northern India ( c. 300B.C. to 600 A.D.).	Sukhdev Singh Saini	Kurukshtera
15.	Position of Women in Jainism.	Nalini Joshi	Pune

Canons (with Special Reference to Jain Śvetāmbarāṅgas and Mūlsūtras).

16. Bharata Nāṭyaśāstra kā Sāmājika evam Sāṃskṛtika Anuśilana. Itwari Ram Khute R.V.U. Raipur

## XV - VEDIC STUDIES

### Ph.D./D.Phil. (Degrees Awarded)

1.	Mitra aura Varuṇa kā Svarūpa : Dayānanda Kṛta Yajurveda Bhāṣya ke Viṣeṣa Sandarbhā men.	S.K. Sharma	Kurukshetra	1994
2.	Vaidika Tathā Sanskrit Sāhitya men Indra Devatā.	Shefali	Lucknow	1994
3.	Aupaniṣadika Pratīkon kā Samālocanātmaka Adhyayana.	Dinanath Sharma	V.V.I. Hoshiarpur Punjab	1994
4.	A Study of the Ancillary Literature of the Atharva-veda with Special Reference to the Parīṣiṣṭas Part I, II and III.	B.R. Modaka	Pune	1994
5.	Taittirīya Āraṇyaka : Eka Adhyayana.	Chandra Mani Saroch	Shimla	1994
6.	Vaidika Sāhitya - Galpa Kalpanā (in Bangali).	Moushumi Majumdar	R.B.U. Calcutta	1995
7.	Vājasaneyī Prātiśākhya tathā Yajñavalkyaśiksā : Eka Tulanātmaka Adhyayana.	Suresh Kumar	Kurukshestra	1995
8.	Uttara Vaidika Vāñmaya aura Tāntrika Vicāradhārā.	Prema Varshneya	Lucknow	1995
9.	Taittirīya Samhitā kā Sāṃskṛtika Adhyayana.	Kalidas Thakur	Shimla	1995

### Subjects on which Research is being Conducted

#### Ph.D./D.Phil.

10.	Some Minor Upaniṣads of Atharvaveda : A Study.	Shweta Kaluskar	S. M.S.U. Baroda
11.	Sāmaveda na Upaniṣado.	T. Kashyap Trivedi	Gujarat
12.	Swāmi Dayānanda Sarasvatī ke Veda-Bhāṣya men Abhivyakta Dārśanika Tattvon kā Samikṣātmaka Adhyayana.	Pushpa Lata Chandel	Kumaun
13.	Prabhākara Mīmāṁsā men Padārtha-Nirūpaṇa.	Dharambir Dhanda	Kuruksheṭra
14.	The Kauśikasūtra : A Critical Study.	Krishan Kumar Sharma	Kuruksheṭra
15.	Ṣadguruśīṣya Viracita Vedā-ṛthadipikā gata Vaidika Ākhyāna : Eka Samikṣātmaka Adhyayana.	Krishna Devi	Kuruksheṭra
16.	Pramukha Sanskrit Mahā-kāvya-gata Vaidikākhyāna : Eka Adhyayana.	Santosh Devi	Kuruksheṭra
17.	Śrauta-Smārta-Sāhitya men Maharṣī Kātyāyana kā Yogadāna.	Anupa Kumar Mishra	Lucknow
18.	Yajña Saṁsthā aura Purohita : Aitareya Brāhmaṇa se Mahābhārata Paryanta Vikāsakrama.	Deepali Srivastava	Lucknow
19.	Vaidika Śrauta aura Grhya Yajñon men Lokatattva.	Lakshmi	Lucknow
20.	Vaidika Anuṣṭhānon kā Manovaiñānika Dr̥ṣti se Anuśilana.	Manashi Shukla	Lucknow
21.	Uttara-Vaidika-Yugīna Pramukha Tattvavettā : Unakī Vicāra tathā Sampreṣaṇa Paddhati.	Neelam Pandey	Lucknow
22.	Sāmavedīya Upaniṣadon kā Samikṣātmaka Anuśilana	Somavati Gupta	Lucknow

23.	Functional Application of R̥gvedic Mantras in Non- R̥gvedic Brāhmaṇas.	Swati V. Kamat	Mumbai
24.	Upaniṣadon kā Samāja- manovijñāna kī Dr̥ṣṭi se Adhyayana.	Poonam Rani	V.V.I. Hoshiarpur Panjab
25.	The Concept of Time in Vedic Rituals.	Maitreya Kashinath Ranganekar	Pune
26.	Bhāratīya Vidyā Āṇi Vaidika Sāhityācyā Abhyāsāce Dr̥ṣṭikona.	Nandini Uday Kanjale	Pune
27.	The Secondary Application of Vedic Text and Study.	Pradnya Gopal Kelkar	Pune

# RESEARCH INSTITUTIONS IN INDIA

## BARODA

### M.S. University of Baroda

- (a) The Department of Archaeology and Ancient Indian History is also working on the Harappan Studies as a collective work of the Department involving different faculty members on various aspects of Indus Valley Civilization with reference to Gujarat. Principal Investigator :- Prof. V.H. Sonaware.
- (b) The Department of Linguistics has a major research project on '*Phonological Database of Indian Languages*' (U.G.C. Project) (Duration :- 3 years, 1998-2000). The Principal Investigator is Dr. P.K.S. Pandey, Head of the Department of Linguistics.
- (c) The Oriental Institute has completed in 1998 the work of the critical edition of the *Viśnu-Purāṇa* and has undertaken the work of the critical edition of the *Mārkaṇḍeya-Purāṇa* the *Vāyu-Purāṇa* and *Vahni-Purāṇa*.
- (d) Dr. S.Y. Wakankar in the Oriental Institute completed a project on English Translation of the Marathi Book 'Śilpa-Śāstra-Part-I' by K.V. Waze in 1998. It was an individual project.
- (e) Dr. H.M. Pandey, Principal, Sanskrit Mahavidyalaya, M.S. University Baroda has completed a project, viz. '*Stylistic Study of Tillyard Kuntak*' (1995-1998) which has been published by Bharatiya Kala Prakashan, New Delhi.

## KURUKSHETRA

### The Institute of Sanskrit and Indological Studies, Kurukshetra University, Kurukshetra, 136 119.

Kurukshetra University established the '*Institute of Indic Studies*' in 1962. **Prācī Jyoti** : the Digest of Indological Studies was inceptioned in 1963 through this Institute. Its latest combined volume (XXX-XXXI) is in your hands. The Digest has, so far, gained a position of an indispensable aid to the researchers, scholars and students alike by virtue of its quality and continuity. The services of the Institute were

recognized by the University Grants Commission and it was given a new name : **The Institute of Sanskrit and Indological Studies** and was expanded as a full fledged Research Department in 1984 by giving generous grants for an independent building, library and academic posts. Thence the Institute ventured many research projects. The detail is as the following :-

### **Collaborative Project : A WORD - CONCORDANCE OF MAHĀBHĀRATA**

Basic research cards of the word entries with analysis and specifications of the text of *Mahābhārata*, critically edited by the 'Bhandarkar Oriental Research Institute, Pune' have been checked for alphabatization. '**A word-concordance of Harivamśa**' : The *Khil-Parvan* of *Mahābhārata* is in the press and is expected to be released soon. The press copy of '**A word-concordance to Ādi Parvan**' is in progress and is to be handed over to University Press up to March 2000. The institute intends to publish one part of the Word-Concordance every ensuing year.

### **Individual Projects :**

All the teachers and the other scholars of the Institute have undertaken individual short-term research projects approved by the Institute. Following projects have been completed so far :

Name of Teacher/ Scholar	Name of the Project	Completed/ being Completed
Prof. D.C. Jain	<i>Jaina Darśana men Naya kī Avadhāraṇā</i>	Completed Published, 1992
Prof. Indu Sharma	<i>Vedon men Viśvabandhutva</i>	Completed Published
Prof. Indu Sharma	<i>Mahābhārata kī Śrauta evam Smārtā Pṛiṣṭhabhūmi</i>	Completed Published
Dr. S.K. Sharma	<i>Aksaratantram</i>	Completed Published, 1994
Dr. Ranvir Singh	<i>Anekārtha-Dhvani-mañjarī</i>	Completed
Dr. B.M. Sharma	<i>Yājñavalkya Smṛti Padānukrama-Kośa</i>	Completed
Miss Gian Devi Gupta	<i>Manusmṛti- Padānukrama -Kośa</i>	Completed

## MUMBAI

### Department of Sanskrit, University of Mumbai.

Dr. (smt.) A.B. Bakra has been working on U.G.C. aided major research project entitled '*An Indepth Study of Values Reflected in Sanskrit Religious Texts*' from January, 1998.

## PUNJAB

### Punjab University, Department of Vishveshvaranand Vishva - Bandhu Institute of Sanskrit and Indological Studies.

1. Senior Professor B.B. Chaubey is working to prepare press copy of newly and critically edited the '*Vadhūla-Grhyāgama-Vyāti-Rahasya*'.
2. Professor Dr. Damodar Jha critically edited the '*Maitrāyaṇī Śulba Sūtram*' (with Bhāṣya on it by Śaṅkara). This text as well as *Bhāṣya* were never published before. This will come out very soon.
3. Dr. Ghanshyam Uniyal, Reader, has prepared a comprehensive study of Prayogas of various words in Sanskrit. This work is an advanced study in the field of Sanskrit grammar.

# BOOKS RECEIVED

Sr.No.	Name of the Book	Writer/Editor	Publisher
1.	Life Surrendered in God- The Philosophy and Practices of Kriya-Yoga.	Roy Eugene Davis	Moti Lal Banarsi Dass, Jawahar Nagar, Delhi-110007.
2.	Upanayana.	R.C. Prasad	Motilal Banarsidass, Jawahar Nagar, Delhi-110007.
3.	The Kṛṣṇagīti of Manaveda.	Ed. by C.R. Swaminathan & Sudha Gopala Krishnan	Motilal Banarsidass, Jawahar Nagar, Delhi- 110007.
4.	Devī : Goddesses of India.	Ed. by John Stratton Hawley & Donna Marie Wulff.	Motilal Banarsidass, Jawahar Nagar, Delhi –110007.
5.	The Complete Reiki Handbook.	Waltar Lubeck	Motilal Banarsidass, Jawahar Nagar, Delhi –110007.
6.	Ayurveda and the Mind – The Healing of Consciousness.	David Frawley	Motilal Banarsidass, Jawahar Nagar, Delhi 110007.
7.	Asian Medical System- A Comparative Study.	Charles Lealic	Motilal Banarsidass, Jawahar Nagar Delhi-110007.
8.	Ayurveda and life Impressions Body Work.	Donald Van Howten	Motilal Banarsidass, Jawahar Nagar, Delhi-110007.
9.	Ayurveda Revolutionized.	Edward F. Tarabilda	Motilal Banarsidass, Jawahar Nagar, Delhi-110007.
10.	Śāradāmaṇililācaritam Mahākāvya.	Ed. by S.K. Sharma and Aruna Sharma	Nirmal Publications, Delhi –94.
11.	Kaṇḍa-Bhaṭṭa's Vaiyā-Karaṇabhūṣaṇasāra — An Analytical Study.	Sandhya Rathore	Indian Council of Philosophical Research, Rajendra Bhavan, 210 Deen Dayal Upadhyaya Marg, New Delhi- 110002.
12.	Ayurveda : The Gentle Health System.	Hansh Khyner	Motilal Banarsidass, Jawahar Nagar, Delhi-110007.
13.	Astrological Biographies.	Bapin Behare	Motilal Banarsidass, Jawahar Nagar, Delhi-110007.
14.	Living in God.	Roy Eugene Davis	Motilal Banarsidass,Jawahar Nagar, Delhi-110007.
15.	Ayurvedic Beauty Care.	Malanie Sachs	Motilal Banarsidass, Jawahar Nagar, Delhi-110007.
16.	Predictive Astrology.	Dinesh Mathru	Motilal Banarsidass, Jawahar

17.	Elephanta the Cave of Shiva.	Cormel Berkson	Nagar, Delhi-110007.
18.	'Sri Guru Granth Sahib Discovered'.	Hakim Singh Rahi	Motilal Banarsidass, Jawahar Nagar, Delhi-110007.
19.	Education in Ancient India.	Mitali Chatterjee	Motilal Banarsidass, Jawahar Nagar, Delhi-110007.
20.	Surā : The Liquor and the Vedic Sacrifice.	Madhavi Bhaskar Kothatkar	D.K. Printworld, Śrī Kuñja. F-52, Bali Nagar, New Delhi-110015.
21.	Human Ecology in the Vedas.	M. Vannucei	D.K. Printworld Śrī Kuñja. F-52, Bali Nagar, New Delhi-110015.
22.	Retrieval of History from Puranic Myths.	P.L. Bhargava	D.K. Printworld Śrī Kuñja. F-52, Bali Nagar, New Delhi-110015.
23.	Nandanavana Kalpataru.	Collected by Kirti Trayi	Atul H. Kapadia A-9, Jagruti Flats Behind Mahavir Town, Palde. Ahmedabad-380001.
24.	Enlightenment Beyond Traditions.	Aziz Fristo and Houman Emami	Motilal Banarsidass, Jawahar Nagar, Delhi-110007.

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